







100 BEST SONGS of the '20s and '30s



COMPLETE WORDS AND MUSIC



Introduction by
Richard Rodgers

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GRAMERCY BOOKS
New York · Avenel

This edition is published by Gramercy Books,
distributed by Random House Value Publishing, Inc.,
40 Engelhard Avenue, Avenel, New Jersey 07001.

Random House
New York • Toronto • London • Sydney • Auckland

Printed and bound in the United States of America

A CIP catalog record for this book is available from the Library of Congress.

100 Best Songs of the '20s and '30s: ISBN 0-517-24515-9

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FOREWORD

The 1920s and '30s were the golden decades of American popular song. The melodies and lyrics created during these years were the work of outstanding artists who, in a relatively brief period, originated a new form of entertainment and brought it to a pinnacle of perfection.

The songs published between the two world wars were a part of the cultural renaissance in the United States, encompassing literature, art, dance, movies, theater, and music. Like many of the artistic accomplishments of twentieth-century America, the new music was commercial, linked to popular consumption. The songs created for musical theater, movies, dance bands, and sheet music, along with the work of the great jazz and blues artists, are considered by many to be America's most important contribution to world music.

George Gershwin, Cole Porter, Richard Rodgers, Vincent Youmans, Eubie Blake, Harry Warren, and others composed miniature masterpieces that are also outstanding entertainment. Many of the songs were instant hits in their day, played by the dance orchestras of such bandleaders as Paul Whiteman, Vincent Lopez, and Leo Reisman and popularized through bestselling sheet music and the newly ubiquitous phonograph record. They were also heard, on hundreds of evenings, in hit musical shows—most played in several cities before and after their Broadway runs—and, during the thirties, in the movie musicals that reached into every corner of the nation.

This collection of the sheet music of the 1920s and '30s contains the finest and best-known of the era's songs. These enduring musical gems are still widely performed, both professionally and privately. Just saying their titles instantly conjures up their unforgettable melodies and the first lines of their lyrics. Some are famous pieces that will always be associated with the Roaring Twenties and Depression Thirties: their composers and lyricists may no longer be household

names, but indelibly imbedded in the American memory are such songs as "Ain't We Got Fun," "Baby Face," "Barney Google," "Sweet Georgia Brown," "The Birth of the Blues," "Ain't She Sweet," "I Wanna Be Loved by You," "Happy Days Are Here Again," "Fine and Dandy," and "Too Marvelous for Words."

America's finest musical talents produced the songs of this golden age, which have been enjoyed by a vast popular audience from their creation to the present. The best of these pieces not only are musically interesting, but also represent a perfect wedding of tune to lyric, of mood to verbal expression. Cole Porter was a vituoso of both music and lyrics, and his "Anything Goes," "Just One of Those Things," "Let's Do It," "Night and Day," "You Do Something to Me," and "You're the Top" are included in this collection. Porter's lyrical cleverness, internal rhyming, and matchless ability to unite musical rhythm and verbal surprise is evident in one of the best lyrics of the period, from "I Get a Kick Out of You":

I get no kick in a plane;
Flying too high with some guy in the sky
Is my idea of nothing to do;
Yet I get a kick out of you.

Many of these exceptional composers worked with a variety of lyricist partners. Harold Arlen, well remembered for his score for *The Wizard of Oz,* wrote "It's Only a Paper Moon" with Billy Rose and E. Y. Harburg, but composed "You're a Builder Upper" with Harburg and Ira Gershwin. Richard Rodgers's early songs were written with lyricist Lorenz Hart ("My Heart Stood Still," "With a Song in My Heart," "Ten Cents a Dance"), but he joined forces with Oscar Hammerstein II in the 1940s to produce the classic musicals *Oklahoma!* and *South Pacific.* Hammerstein had previously written the lyrics for songs by Sigmund Romberg ("Stouthearted Men," "Lover, Come Back to Me!") and Rudolf Friml ("Indian Love Call," "Rose Marie"). Harry Warren composed mainly for the movies (usually with lyricist Al Dubin, but sometimes with Mort Dixon), and his songs virtually define the film musicals of the early 1930s. Included in this collection are Warren hits from *Forty-second Street* (the title song, "Young and Healthy," "You're Getting to Be a Habit with Me") and *Gold Diggers of 1933* ("We're in the Money," "Shadow Waltz"), as well as his "You Must Have Been a Beautiful Baby" and "Jeepers Creepers."

Perhaps the greatest songwriting team of the era was the brothers Gershwin—George and Ira. A majority of their extraordinary songs are associated with classic twenties and thirties musicals. In this book are "Bidin' My Time," "But Not for Me," "Embraceable You," and "I've Got Rhythm," all of which come from one of their best shows, *Girl Crazy.* "Of Thee I Sing" and "Strike Up the Band" are the title songs from two of their most ambitious works, musical satires that mix Gilbert and Sullivan–style operetta with jazzy, melodic tunes. (*Of Thee I Sing,* with

a book by playwrights George S. Kaufman and Morrie Ryskind, won the Pulitzer Prize for drama in 1932.) One of the Gershwins' most enduring and poignant love songs, "The Man I Love," was included in, and then dropped from, a number of shows before finding immortality in recordings and cabaret performances.

George Gershwin's songs, theatrical shows, and symphonic compositions influenced a generation of popular and classical composers in both Europe and America, among them Maurice Ravel. And the great Russian composer Dmitri Shostakovich thought enough of American popular music to make a symphonic arrangement of Vincent Youmans's "Tea for Two."

All of the songs in *100 Best Songs of the '20s and '30s* are arranged for voice and piano; they contain the complete original words, and many feature diagrams and chord symbols for guitar and other stringed instruments. With the sheet music in this collection, these masterpieces can be played, sung, and enjoyed again and again—and can allow us to revisit a wonderfully creative period of American music.

GREGORY SURIANO

New York
1995

INTRODUCTION

by RICHARD RODGERS

A song is a lot of things. But, first of all, a song is the voice of its times. Setting words to music gives them weight, makes them somehow easier to say. And it helps them to be remembered. It may be that we can sing what we often cannot say, whether it be from shyness, fear, lack of the right words or the passion or dramatic gift to express them. More souls have rallied to more causes by the strains of music than by straining rhetoric. Surely more Frenchmen's hopes of liberation were kept alive by the clandestine playing of the *Marseillaise* than by radioed promises of help during the dark days of Nazi occupation. And *Happy Days Are Here Again* buoyed up the flagging spirits of the Depression years long before it became the "official" 1964 Democratic party campaign song.

Music, too, is the "food of love." We show our love for God by singing hymns to His praise. Love of country is shown in its national anthem; of old school ties in the *alma mater*. And our love for each other is never so eloquently expressed as it is in music . . . in the romantic love song, a genre of popular expression that reached its zenith in the years between 1920 and 1940: the period covered in this songbook.

Music evokes memories of the past, speaks in tones of the present, and inspires the future. The music of the Twenties and Thirties represents, really, the voices of *two* times, separated by a single day late in 1929—the day of the Great Wall Street Crash. In the Twenties people hummed happily while clipping coupons on a collision course with the Thirties. High living, the Bees' Knees and speak-easies turned overnight into dour soup kitchens, plummeting hemlines and the escapism of Shirley Temple movies. But the music of these two decades represented two sides of the same coin. The millionaire-on-margin of 1927 was singing *Brother, Can You Spare a Dime?* in 1932 with the same enthusiasm he formerly reserved for the discovery of a new chorine to shower with furs and

costly baubles. Even as songs beat out the rhythm of the present they are tempered with the sweet nostalgia of the past. And they drum up visions of things to come. They log the temper of an entire era.

The Twenties sang of carefree nights and the frenetic days that rushed headlong into the nightmare and fantasy of the Thirties. Both had their reality; both voiced it. This was a score of years in which love grew from an idle and pleasant pastime into a vital avocation—romance. Bread lines seemed less burdensome if one could sing. Somehow, political chaos was less unsettling if you hummed through its storms. And Armageddon couldn't threaten us if we kept whistling *Bye Bye Blackbird*.

The history of the world has been written in music. I am proud to have been a part of its most exciting chapters. I am happy that some of my favorite melodies have helped to chronicle one of America's most fascinating generations. And I am delighted that many of them have been set down between the covers of this book.

Music is something else, too: it is the universal language. It will speak for itself on the following pages.

THE TWENTIES



CHARLESTON FOX TROT

DANCE DIRECTIONS

BY

OSCAR DURYEA, "AMERICAN AUTHORITY ON MODERN DANCES"
The Ballroom, Hotel Des Artistes, One West 67th Street, New York.

To learn this dance, first practice the Charleston step—Place the feet as in illustration No. 1, man's left foot behind the right, left toe at the heel of the right, both toes turned out,—his partner's right foot in front of her left, her right heel at the toe of her left foot, both toes turned out.

The man raise the left foot and at the same time rise on the toe of the right, turn both toes in, twisting on the ball of the right foot —his partner raise her right foot, and at the same time rise on her left toe, twisting on the ball of her left foot, turn both toes in, as in illustration No. 2. For 4/4 time music, in counting Fox Trot, count and,

With the feet in this position, twist both toes out, with the man's left heel in front at his right toe—his partner's right heel in front at her left toe. For 4/4 time music, in counting Fox Trot, count 1.



1



2

Man raise his left foot at the same time rise on the ball of the right and twist both toes in, then put left foot behind right, and on the balls of both feet twist both toes out—his left toe behind at the right heel—his partner raise her right foot, at the same time rise on the ball of her left foot and twist both toes in, then put her right foot in front and on the balls of both feet turn both toes out —her right toe in front, at her left heel. For Fox Trot, count and 2. This is the SINGLE CHARLESTON and is done on one side with one foot (the same one) moving forward and backward. After practicing with the foot described, then practice with the other foot, moving it forward and backward with the same movements and counts. A toddle movement (a double rise or jiggle of the body up and down) is taken throughout all the "CHARLESTON" steps, on the foot on which the weight is.

For the DOUBLE CHARLESTON start as before, the left foot for the man, the right for his partner, and take the count "and 1" as before, then step back on the left foot for the man and on the right foot forward for his partner, putting the weight on it, but doing the turning in and out and the toddle with the weight on the left behind for the man, his partner with the weight on her right in front. Count and 2. Then the man "CHARLESTON" with the right foot, moving it back behind the left foot and forward again in front, finishing with the weight on the right foot in front of the left—his partner moves the left foot in front of the right and back with the same foot, finishing with her left foot in front of the right with the weight on it. Count and 3, and 4



3



4

FOX TROT ROUTINES WITH SINGLE AND DOUBLE CHARLESTON STEPS

ROUTINE I. Directions for the man, his partner does the same but with the opposite foot in the opposite direction. Walk 4 steps forward, commencing with the left foot, count 1, 2, 3, 4. Then SINGLE CHARLESTON STEPS with the left foot moving forward and backward twice, count and 5, and 6, and 7, and 8 — — 4 measures.

ROUTINE II. Walk 4 steps forward, commencing with the left foot, count 1, 2, 3, 4. Then DOUBLE CHARLESTON with the left foot moving forward and backward, then the right foot backward and forward, count and 5, and 6, and 7, and 8 — — — — 4 measures.

ROUTINE III. Walk 2 steps forward, commencing with the left foot, count 1, 2, then 3 short quick steps to the left side, with the left, right and left foot (step, close step) finishing with a "kick up" with the right foot from the knee (see illus. No. 4) as the third step is taken on the left foot, count 3 and 4, and repeat the 3 quick steps to the right side with the right, left and right foot, finishing with the "kick up" with the left foot, count 5 and 6 and, then a SINGLE CHARLESTON STEP with the left foot moving forward and backward, count 7 and 8 and — — — — 4 measures.

ROUTINE IV. Repeat ROUTINE III — — — — — — — — 4 measures.

NOTE: Discretion should be used as to how pronounced the CHARLESTON "kick up," and "toddle" movements are made for ballroom dancing.
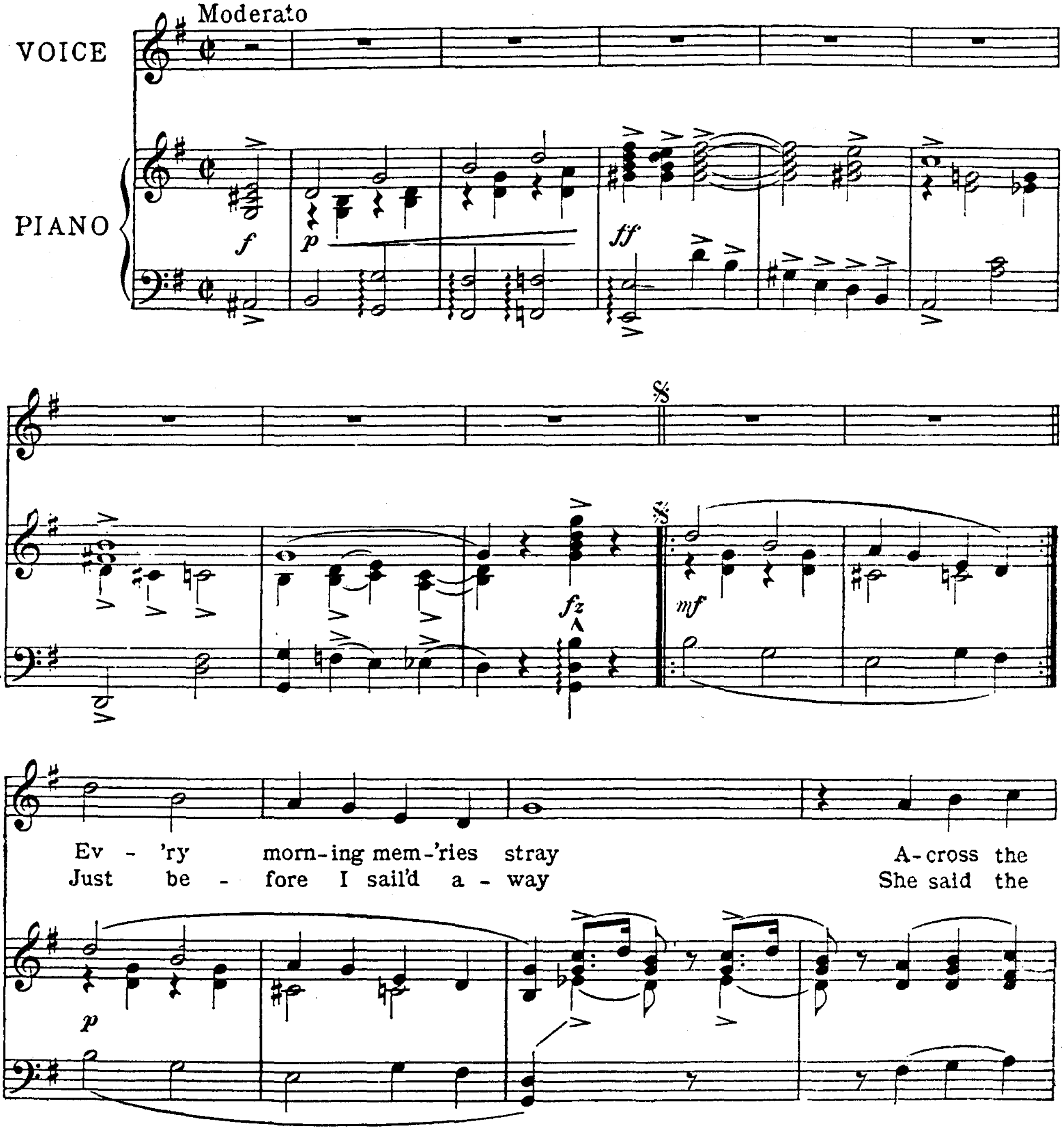
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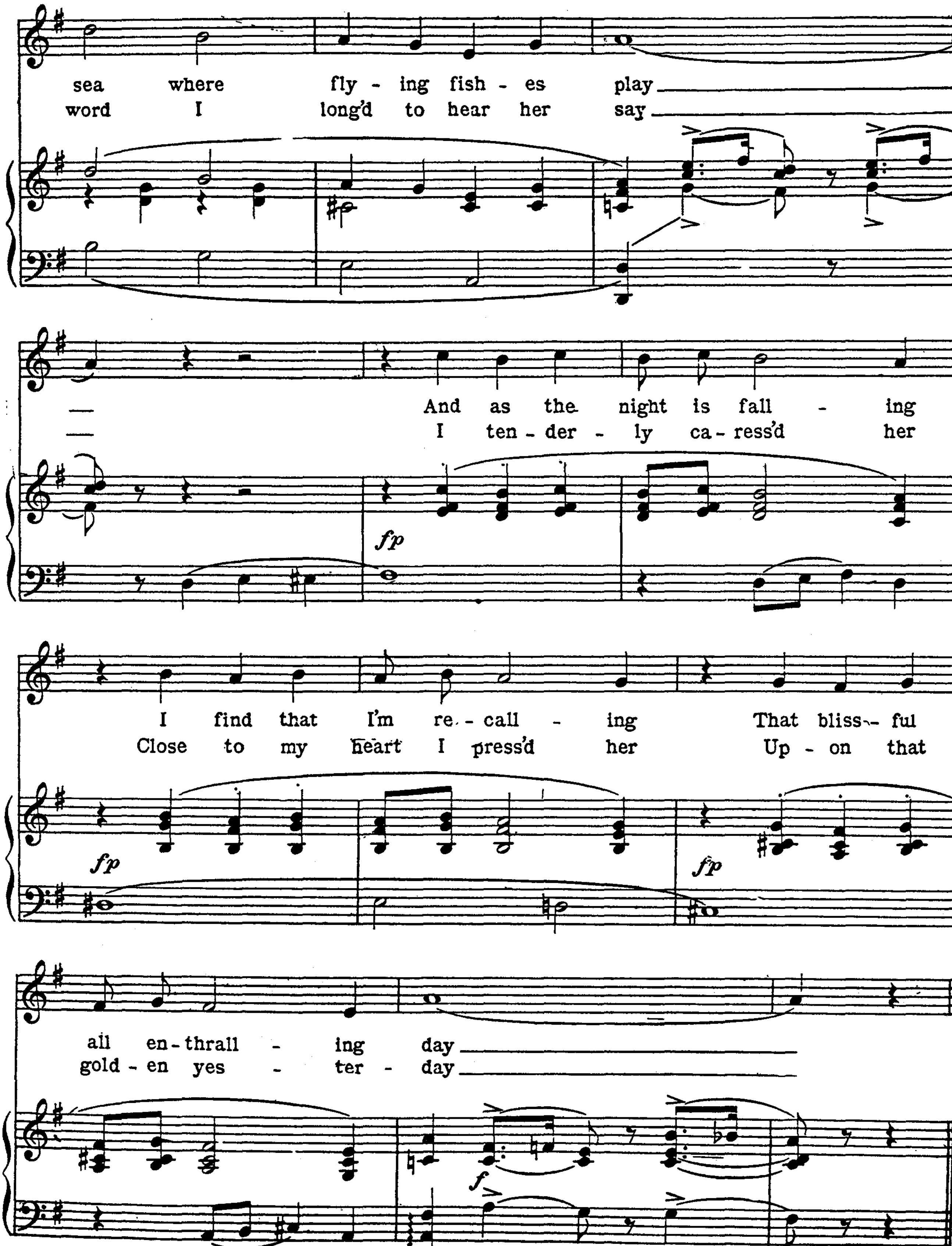
AVALON
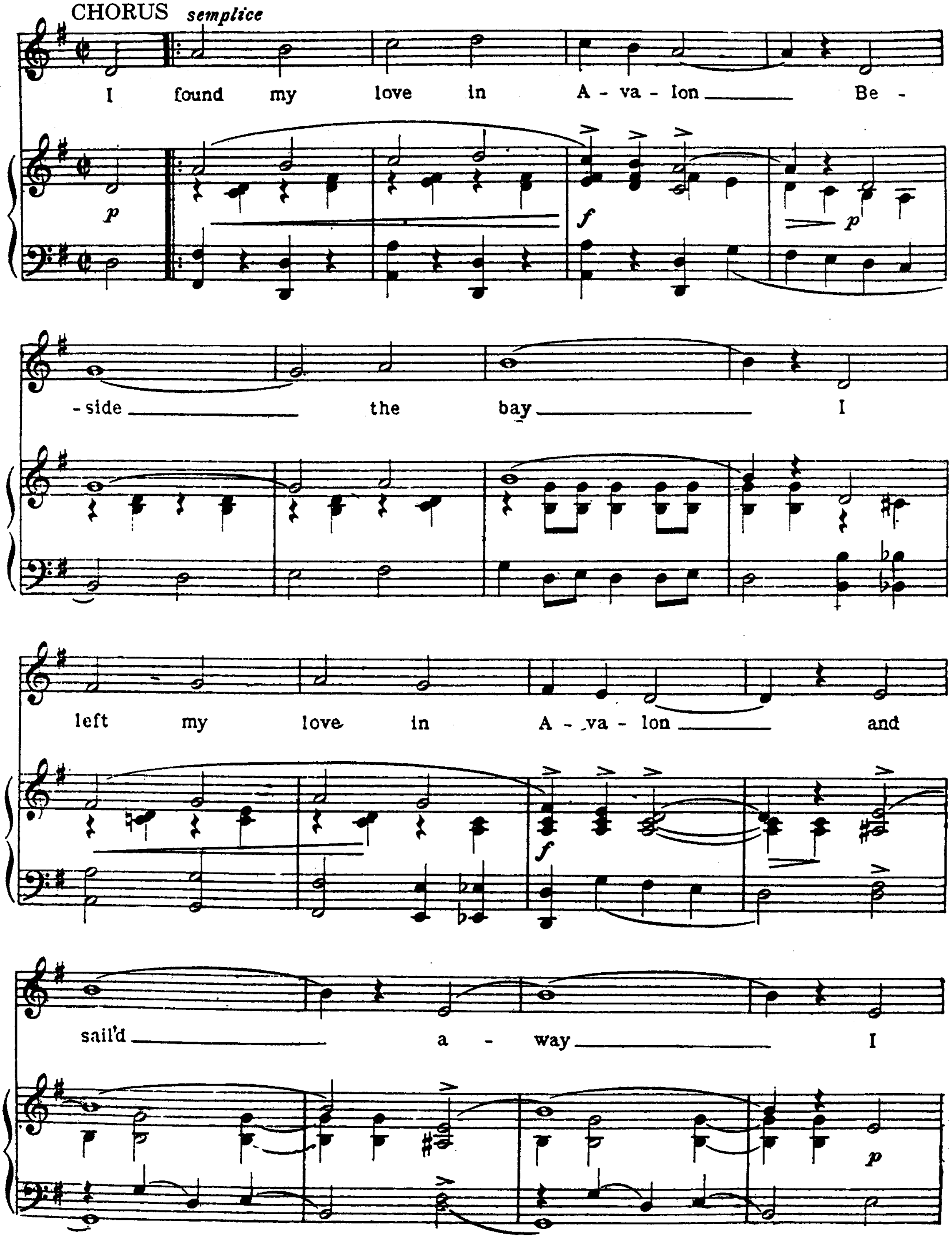
FOX TROT SONG
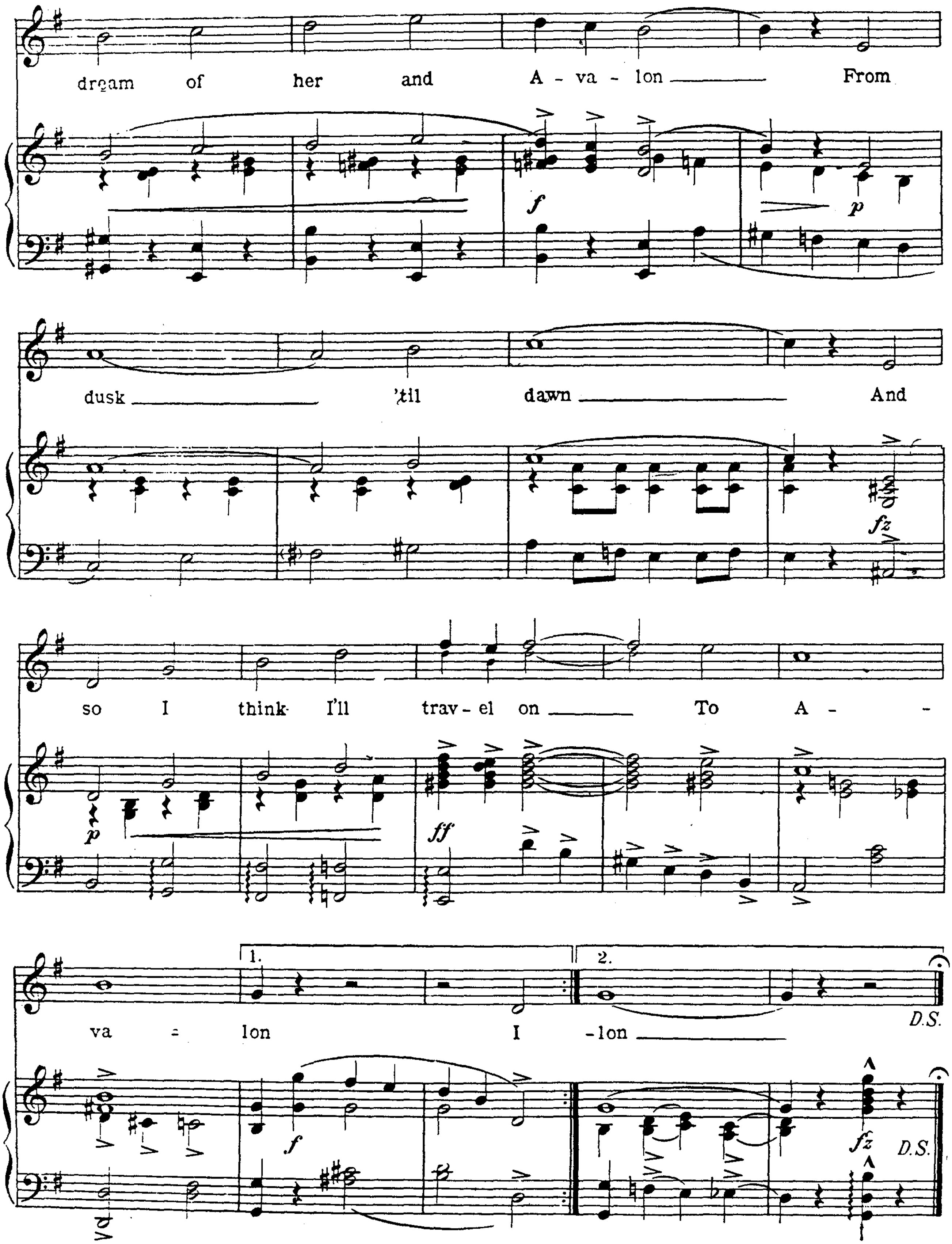
Lyric and Music by
AL JOLSON
and VINCENT ROSE

Arr. by J. BODEWALT LAMPE




sea where fly - ing fish - es play
word I long'd to hear her say
And as the night is fall - ing
I ten - der - ly ca - ress'd her
I find that I'm re - call - ing That bliss - ful
Close to my heart I press'd her Up - on that
all en - thrall - ing day
gold - en yes - ter - day
fp
fp
fp
f


CHORUS semplice
p
f
I found my love in A - va - lon Be - side the bay
I left my love in A - va - lon and sail'd a - way
I
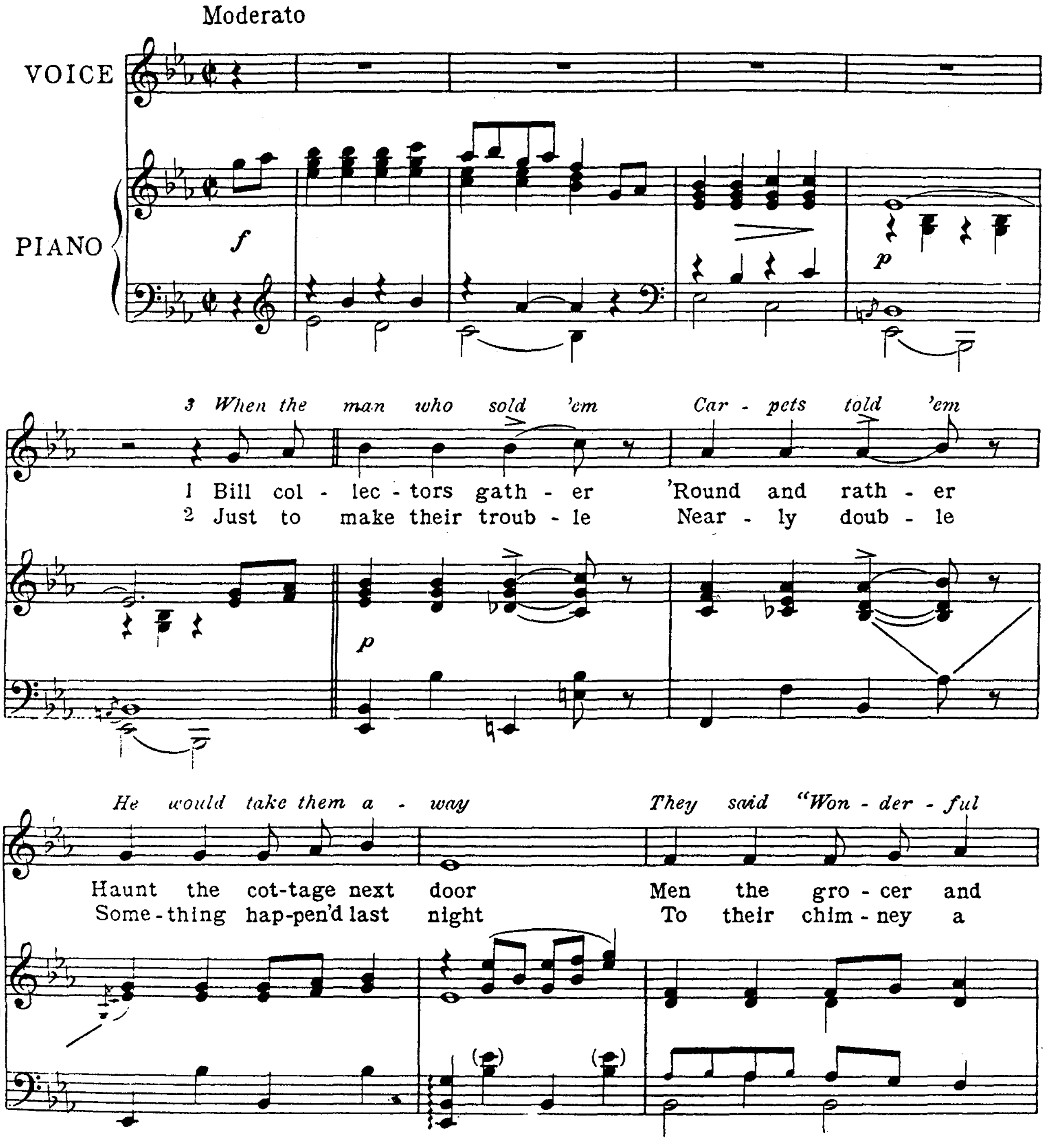

dream of her and A - va - lon From
dusk 'til dawn And
so I think I'll trav - el on To A -
va - lon
1.
I
2.
- lon
D.S.
f
p
fz
ff
f
fz
D.S.
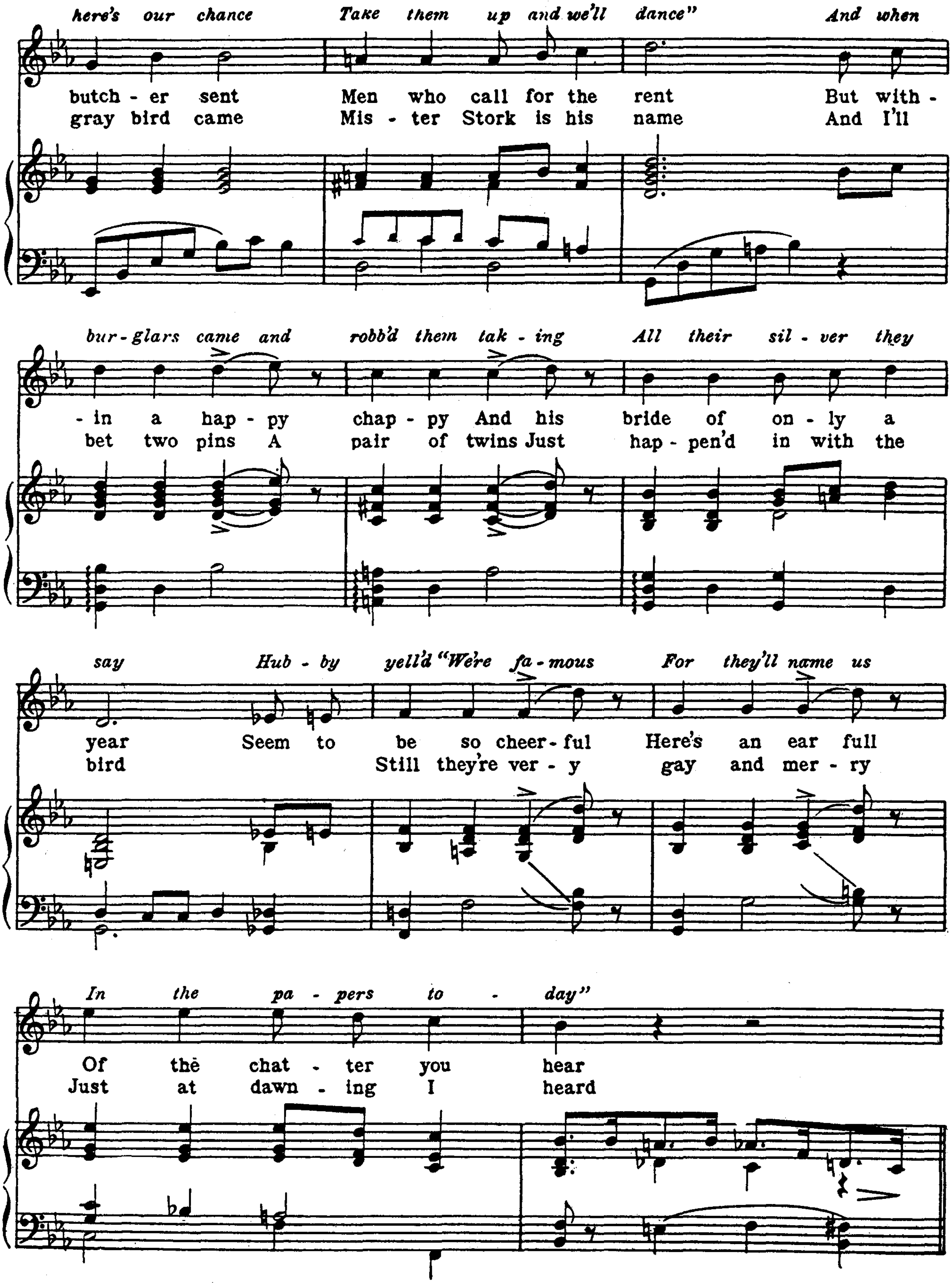
AIN'T WE GOT FUN
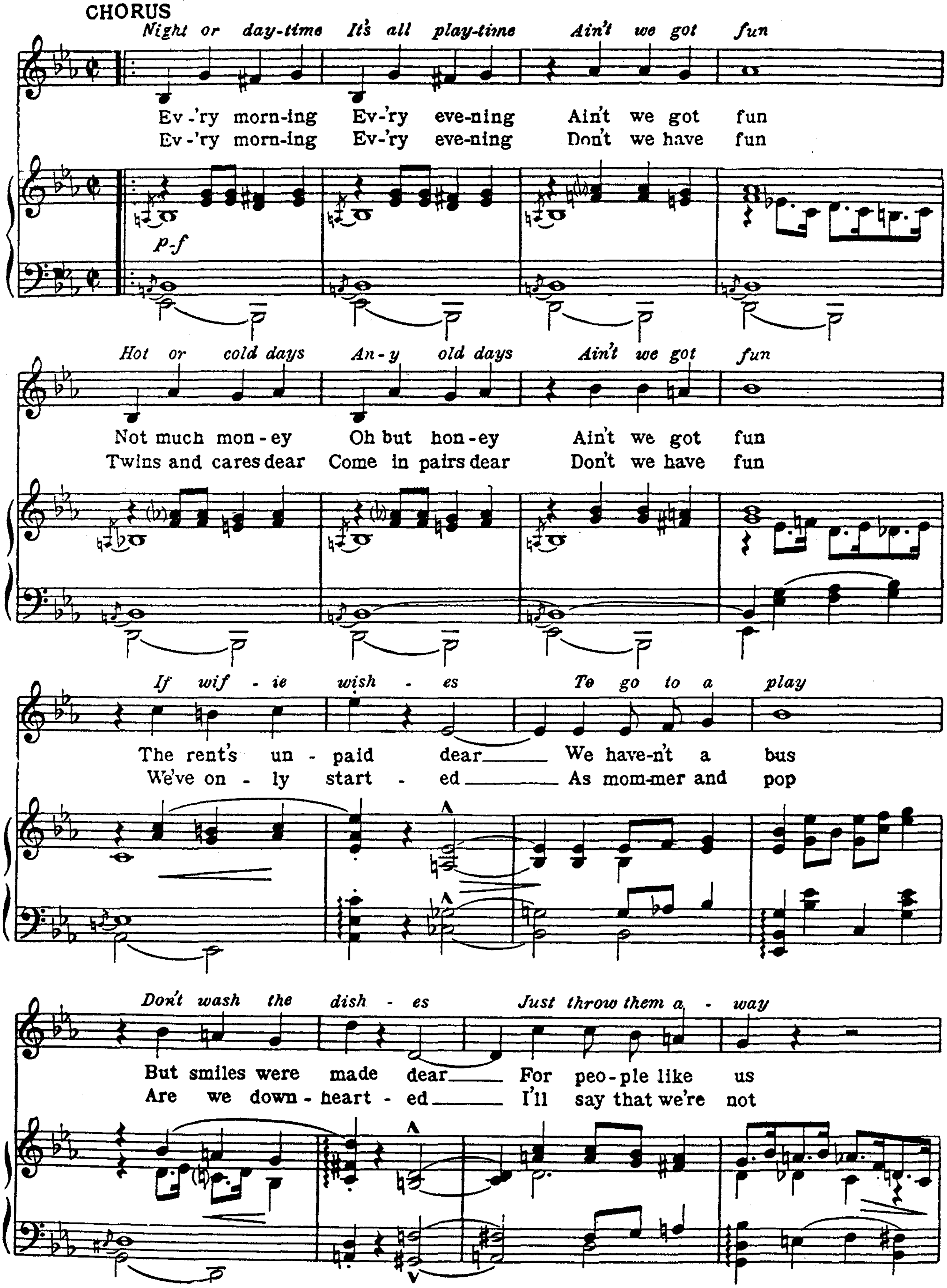
SONG
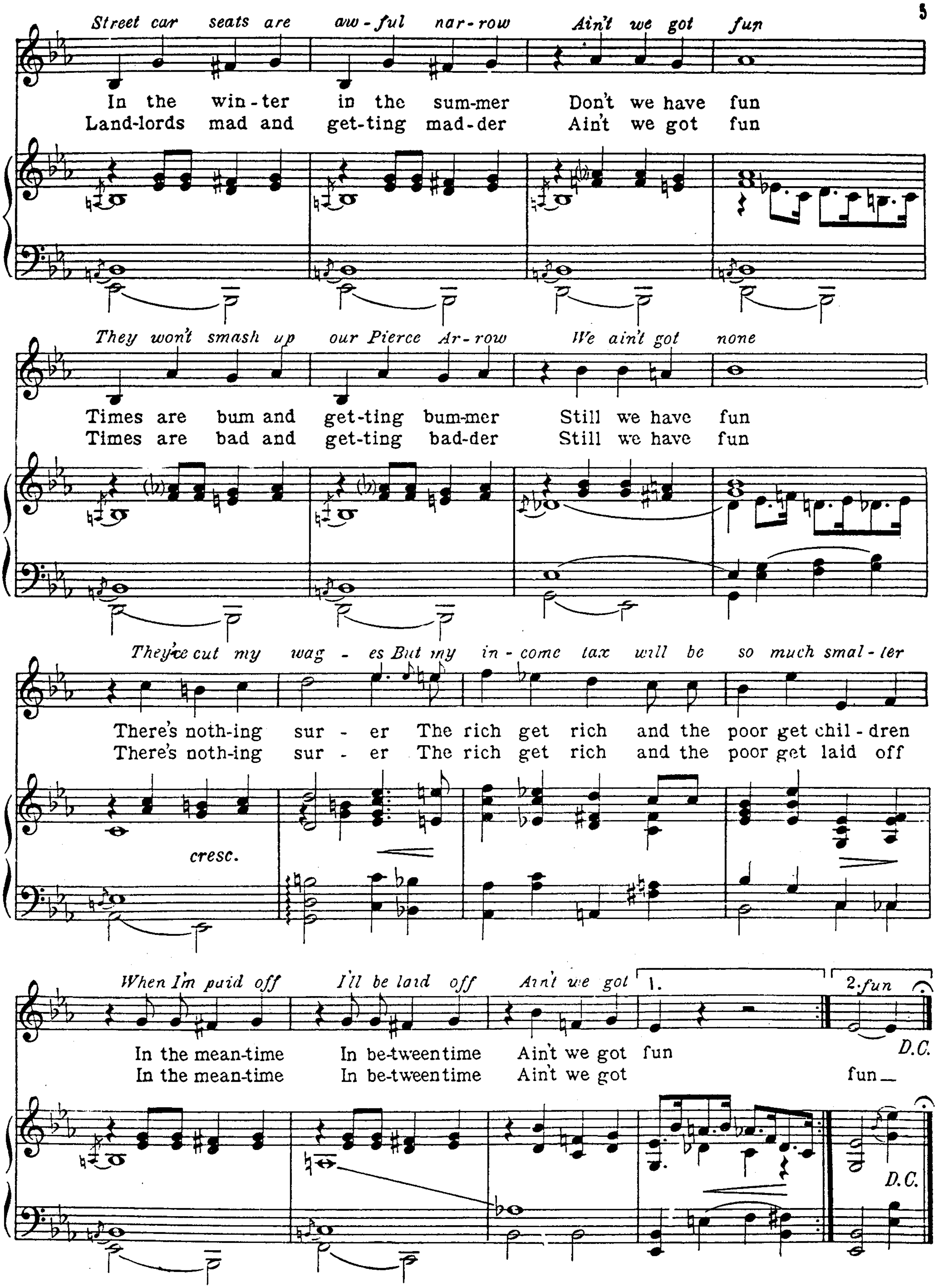
Lyric by
GUS KAHN
& RAYMOND B. EGAN

Music by
RICHARD A. WHITING
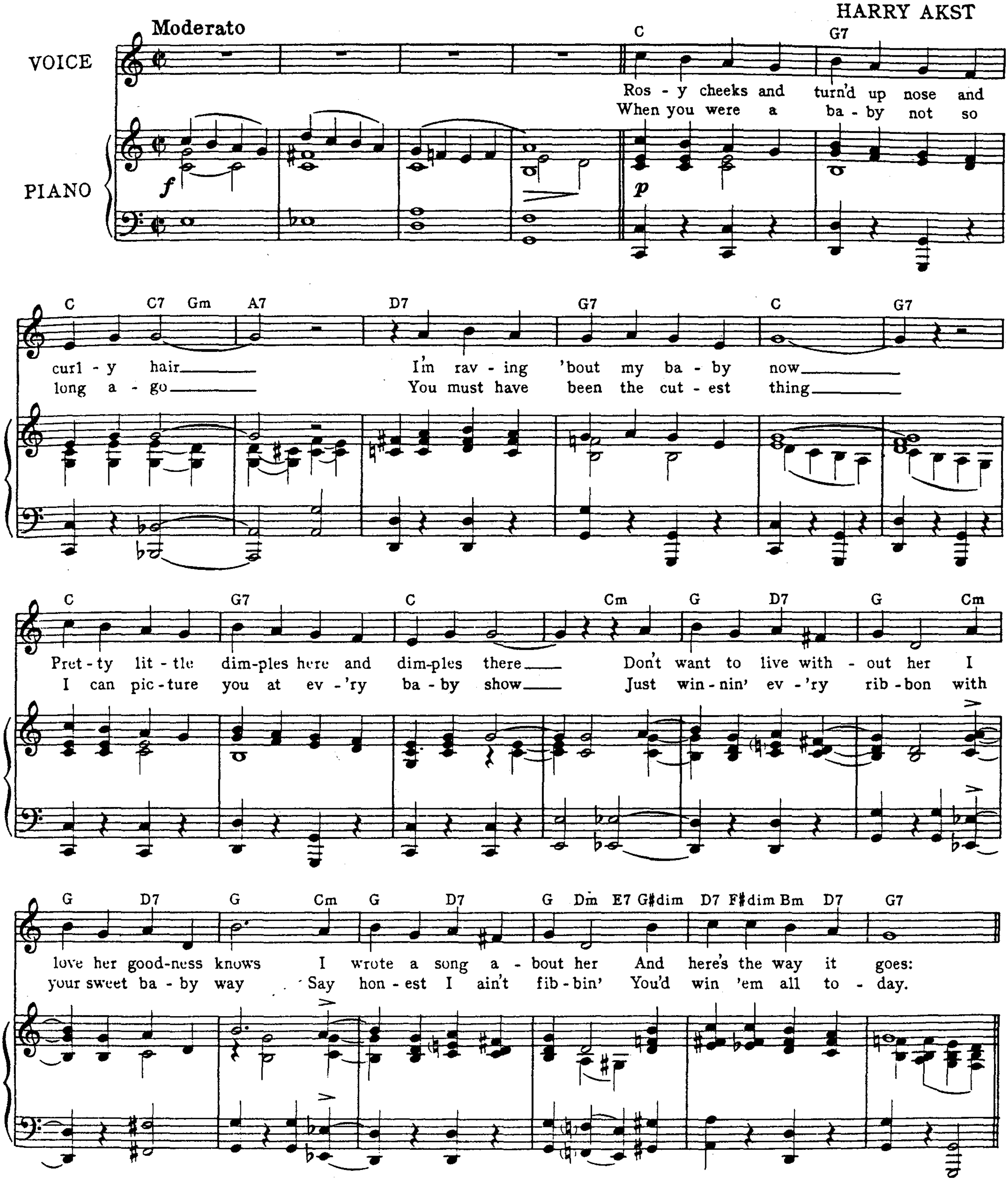



here's our chance Take them up and we'll dance" And when
butch - er sent Men who call for the rent But with -
gray bird came Mis - ter Stork is his name And I'll
bur - glars came and robb'd them tak - ing All their sil - ver they
- in a hap - py chap - py And his bride of on - ly a
bet two pins A pair of twins Just hap - pen'd in with the
say Hub - by yell'd "We're fa - mous For they'll name us
year Seem to be so cheer - ful Here's an ear full
bird Still they're ver - y gay and mer - ry
In the pa - pers to - day"
Of the chat - ter you hear
Just at dawn - ing I heard


CHORUS
Night or day-time It's all play-time Ain't we got fun
Ev-'ry morn-ing Ev-'ry eve-ning Ain't we got fun
Ev-'ry morn-ing Ev-'ry eve-ning Don't we have fun
p-f
Hot or cold days An-y old days Ain't we got fun
Not much mon-ey Oh but hon-ey Ain't we got fun
Twins and cares dear Come in pairs dear Don't we have fun
If wif-ie wish-es To go to a play
The rent's un-paid dear We have-n't a bus
We've on-ly start-ed As mom-mer and pop
Don't wash the dish-es Just throw them a-way
But smiles were made dear For peo-ple like us
Are we down-heart-ed I'll say that we're not
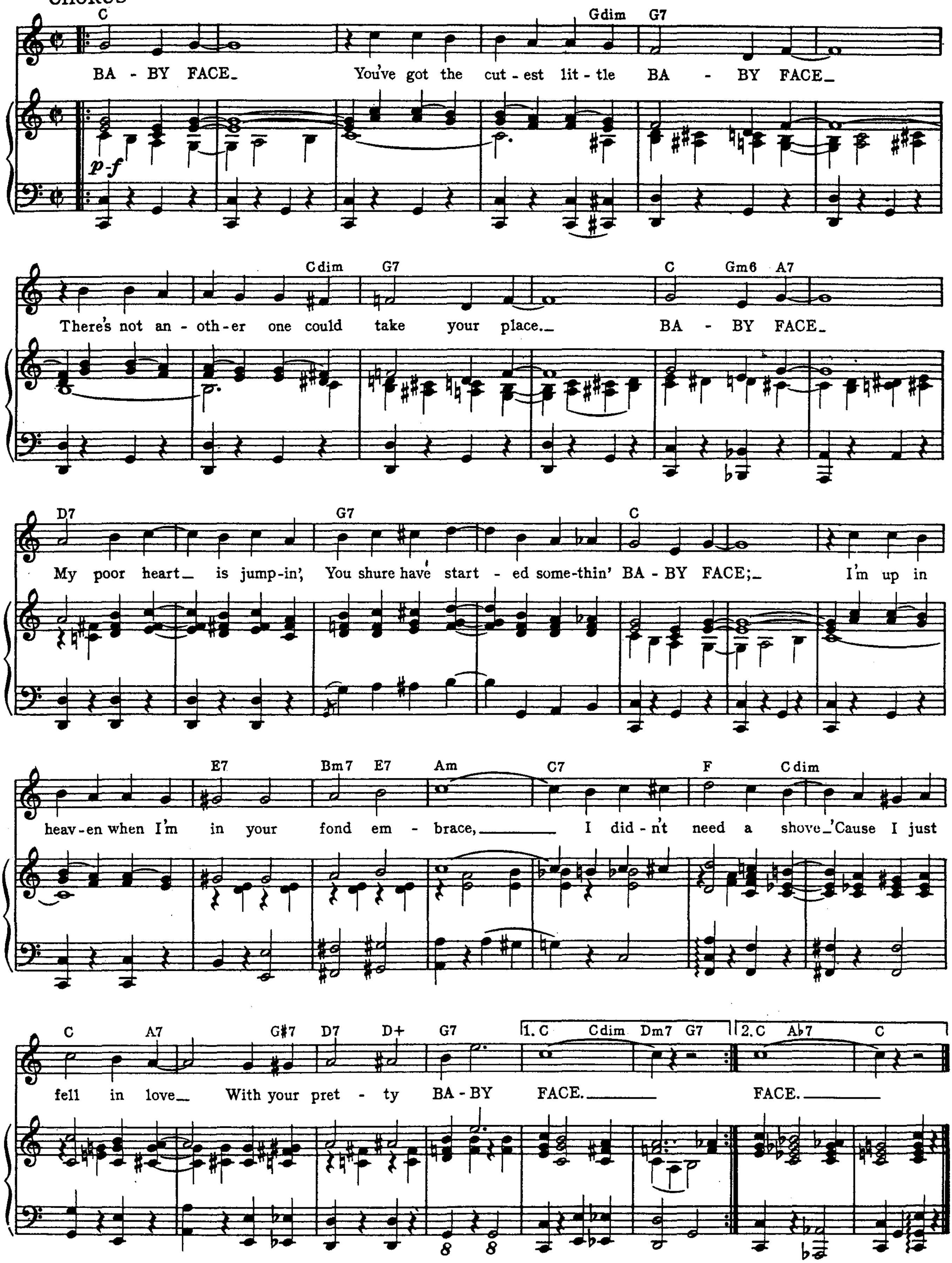

Street car seats are awful narrow Ain't we got fun
In the winter in the summer Don't we have fun
Land-lords mad and getting madder Ain't we got fun
They won't smash up our Pierce Arrow We ain't got none
Times are bum and getting bummer Still we have fun
Times are bad and getting badder Still we have fun
They've cut my wages But my income tax will be so much smaller
There's nothing surer The rich get rich and the poor get children
There's nothing surer The rich get rich and the poor get laid off
cresc.
When I'm paid off I'll be laid off Ain't we got
In the meantime In betweentime Ain't we got fun
In the meantime In betweentime Ain't we got fun
1.
2. fun
D.C.
D.C.

BABY FACE

Words and Music by
BENNY DAVIS and
HARRY AKST
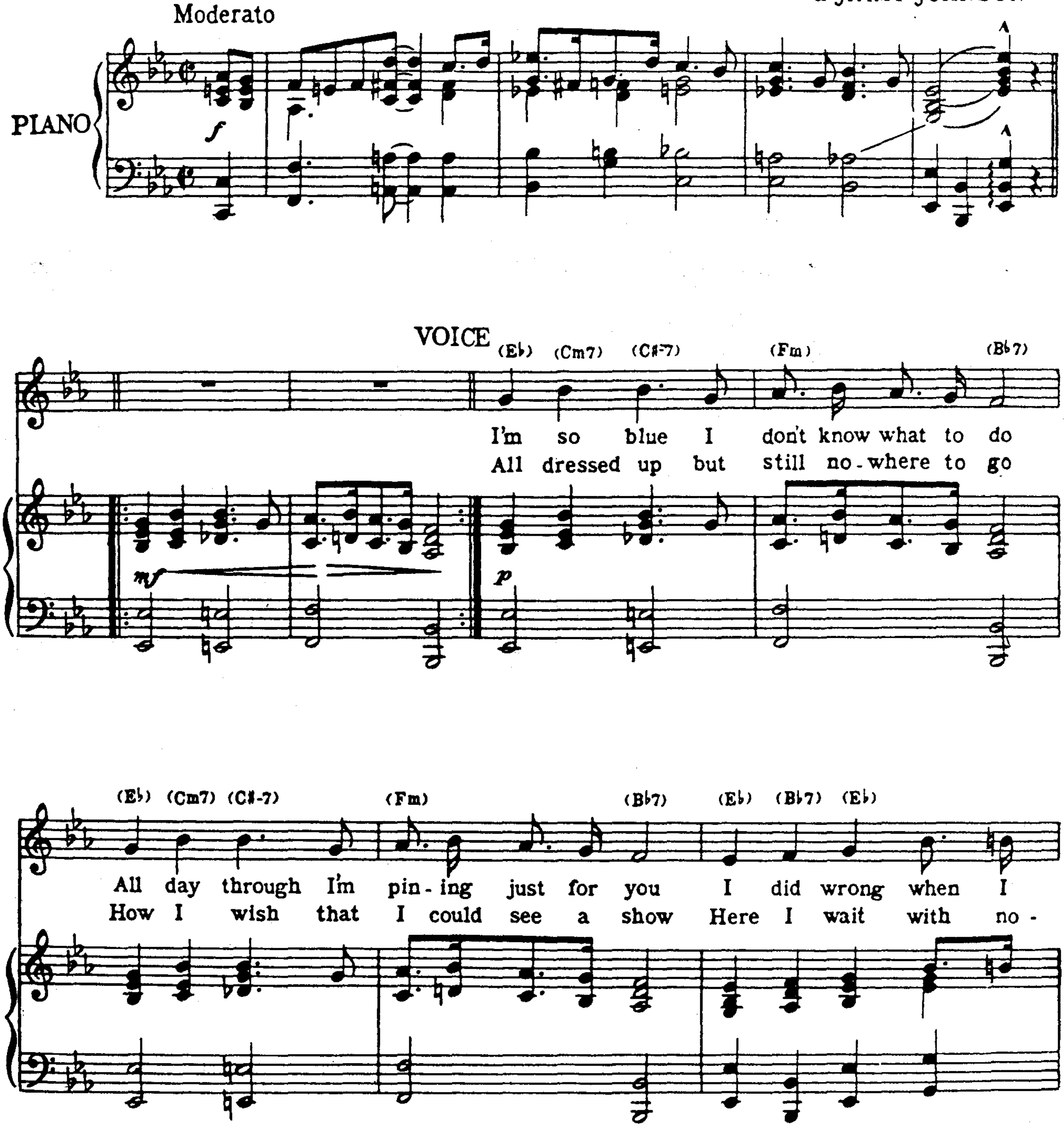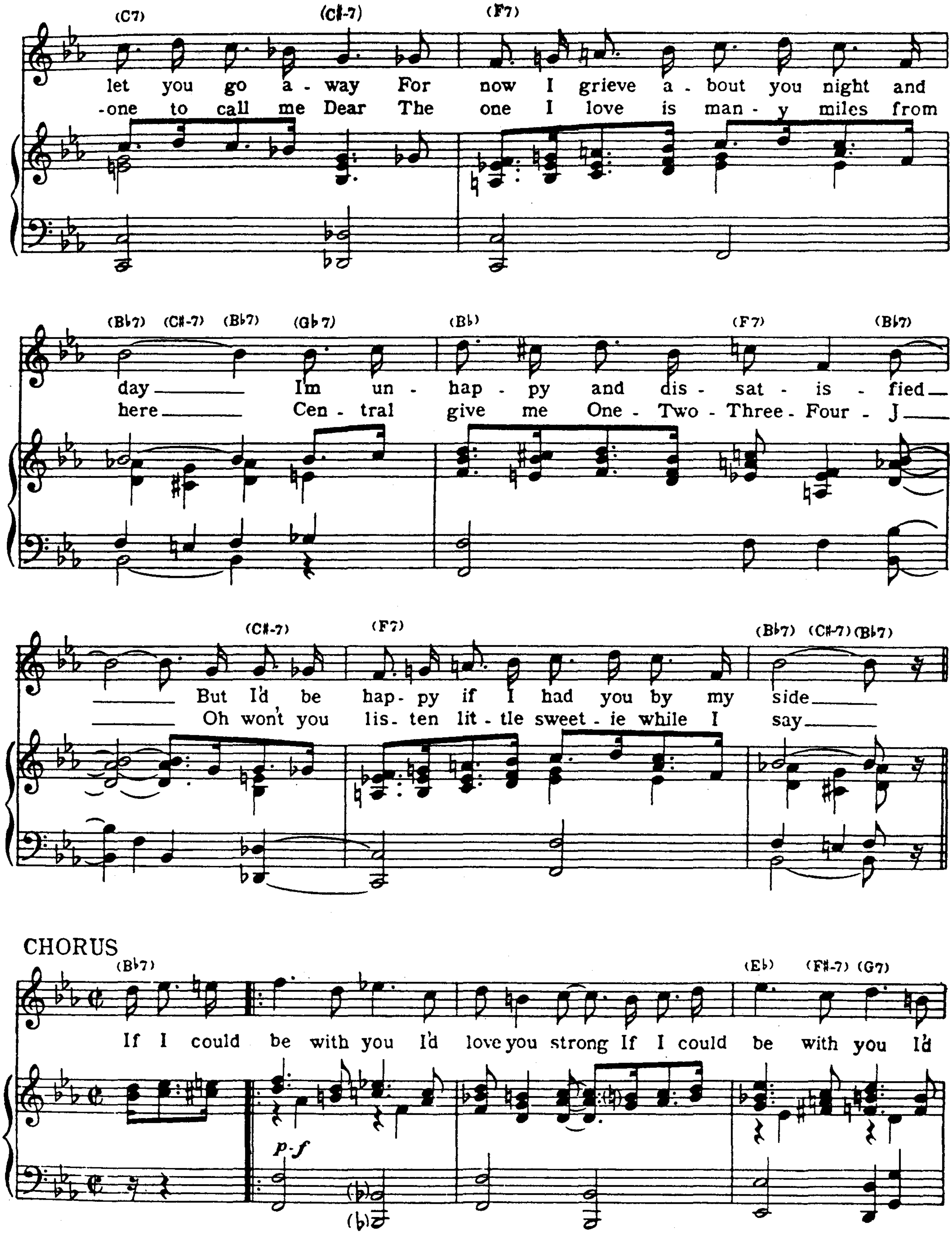


CHORUS
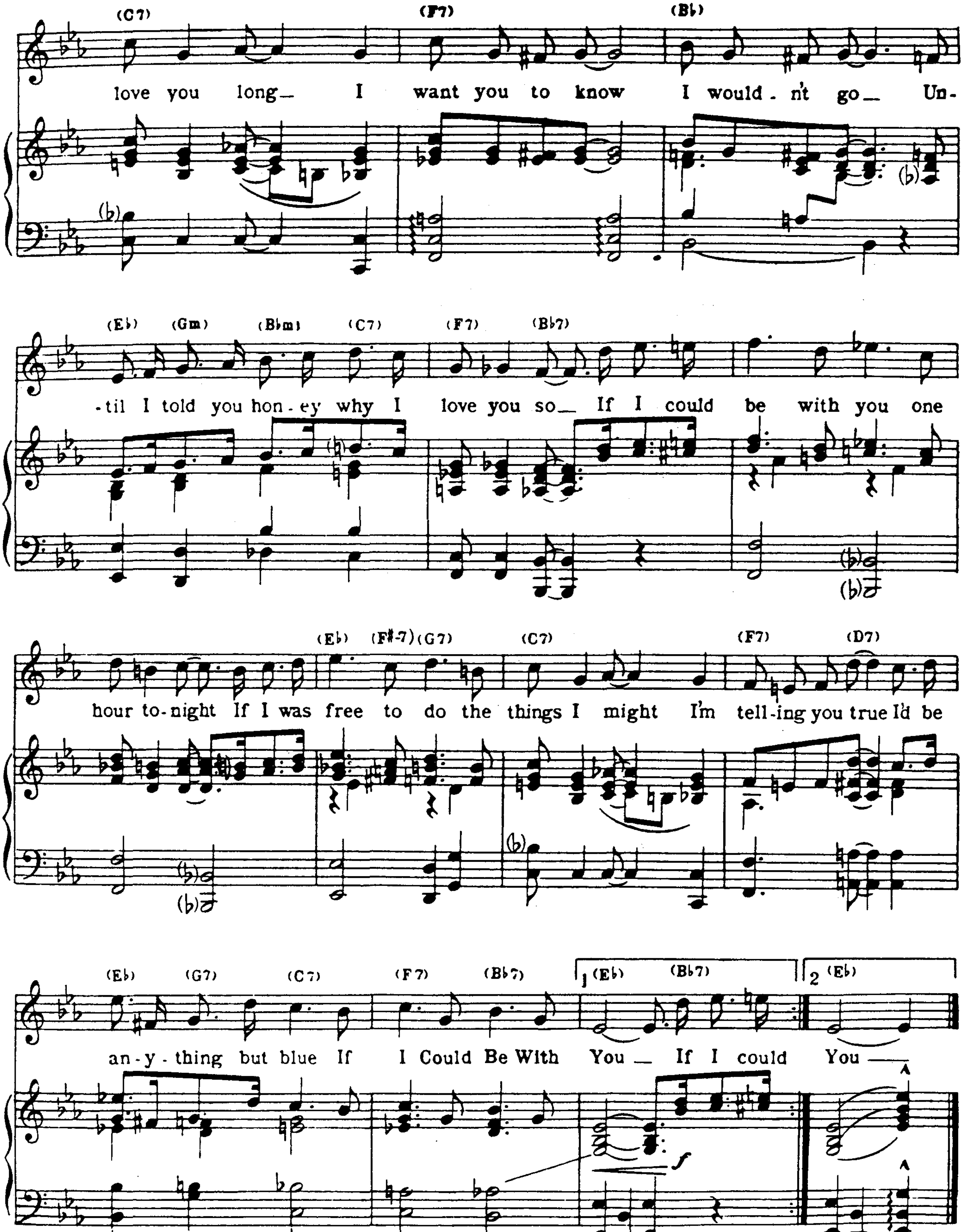

C
Gdim G7
BA - BY FACE_ You've got the cut - est lit - tle BA - BY FACE_
p-f
Cdim G7
C Gm6 A7
There's not an - oth - er one could take your place._ BA - BY FACE_
D7
G7
C
My poor heart_ is jump-in', You shure have start - ed some-thin' BA - BY FACE;_ I'm up in
E7
Bm7 E7
Am
C7
F
Cdim
heav - en when I'm in your fond em - brace, I did - n't need a shove_'Cause I just
C A7 G#7 D7 D+ G7 1. C Cdim Dm7 G7 2. C Ab7 C
fell in love_ With your pret - ty BA - BY FACE._ FACE._

IF I COULD BE WITH YOU

By HENRY CREAMER
& JIMMY JOHNSON
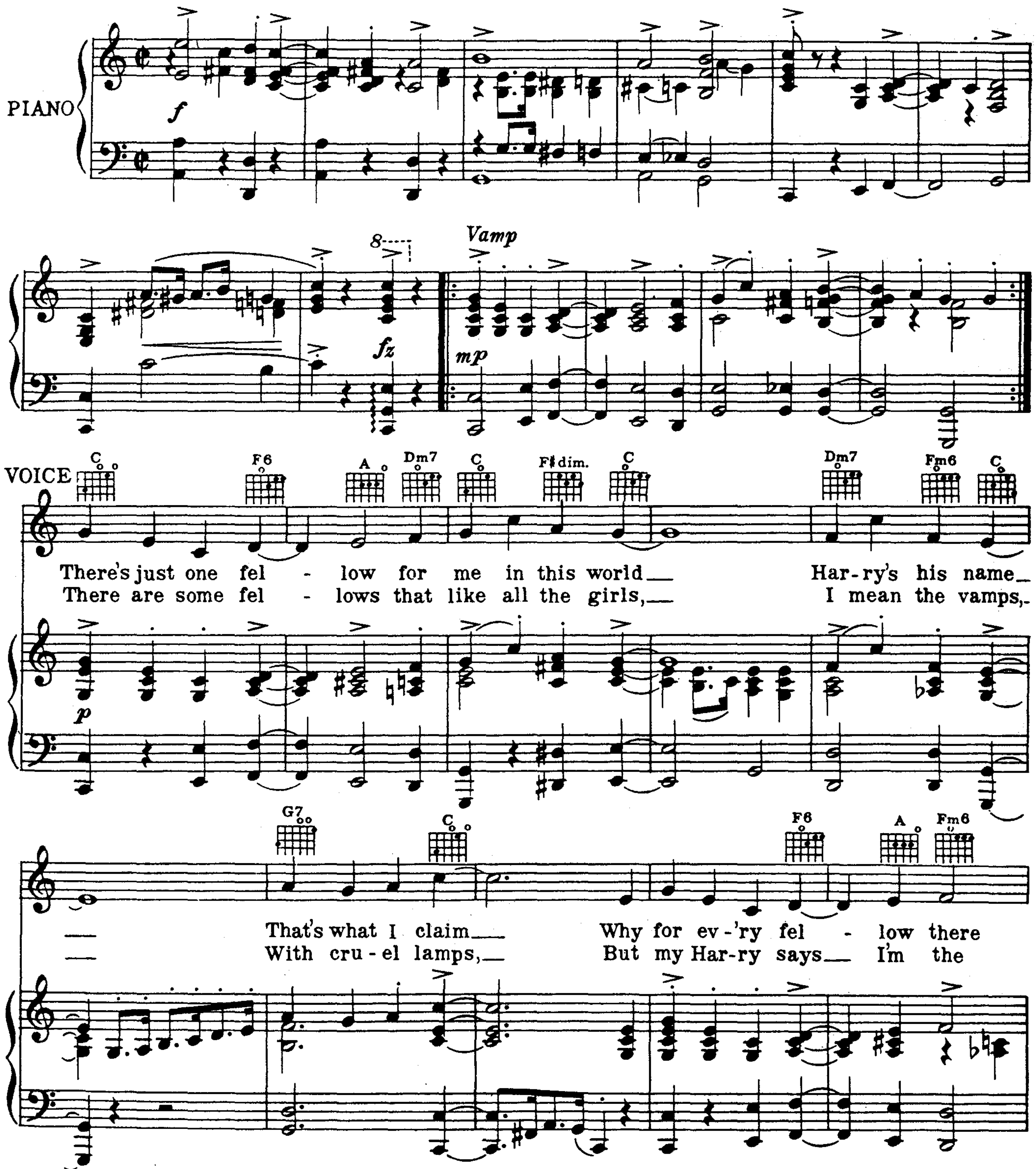



(C7) (C♯-7) (F7)
let you go a - way For now I grieve a - bout you night and
-one to call me Dear The one I love is man - y miles from
(B♭7) (C♯-7) (B♭7) (G♭7) (B♭) (F7) (B♭7)
day I'm un - hap - py and dis - sat - is - fied
here Cen - tral give me One - Two - Three - Four - J
(C♯-7) (F7) (B♭7) (C♯-7) (B♭7)
But I'd be hap - py if I had you by my side
Oh won't you lis - ten lit - tle sweet - ie while I say
CHORUS
(B♭7) (E♭) (F♯-7) (G7)
If I could be with you I'd love you strong If I could be with you I'd
p-f
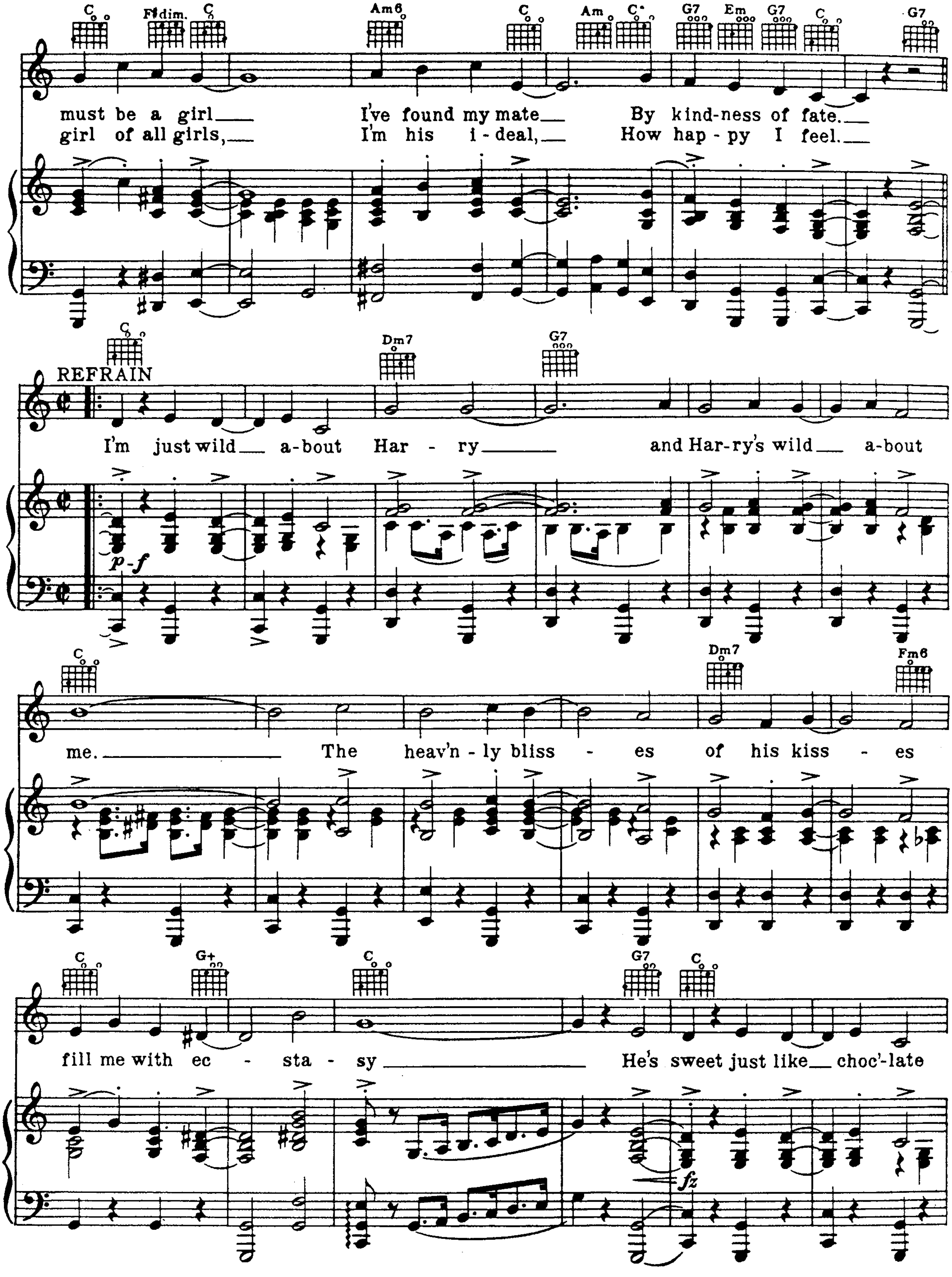

(C7) (F7) (Bb)
love you long— I want you to know I would-n't go— Un-
(Eb) (Gm) (Bbm) (C7) (F7) (Bb7)
-til I told you hon-ey why I love you so— If I could be with you one
(Eb) (F#-7) (G7) (C7) (F7) (D7)
hour to-night If I was free to do the things I might I'm tell-ing you true I'd be
(Eb) (G7) (C7) (F7) (Bb7) 1 (Eb) (Bb7) 2 (Eb)
an-y-thing but blue If I Could Be With You— If I could You—
f
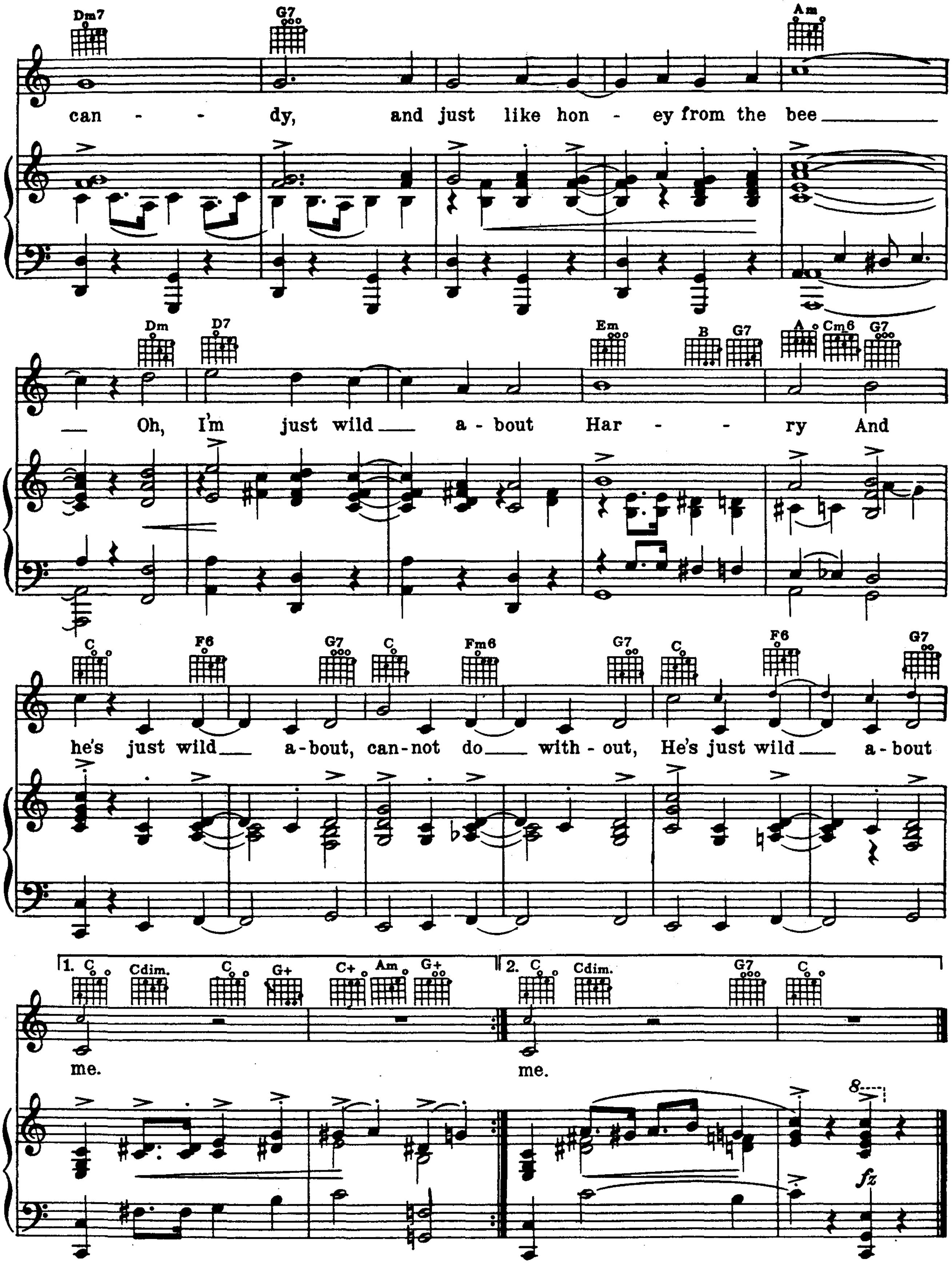
I'm Just Wild About Harry

Words and Music by
NOBLE SISSLE and
EUBIE BLAKE
A. S. C. A. P.



*Diagrams for Guitar, Symbols for Ukulele and Banjo
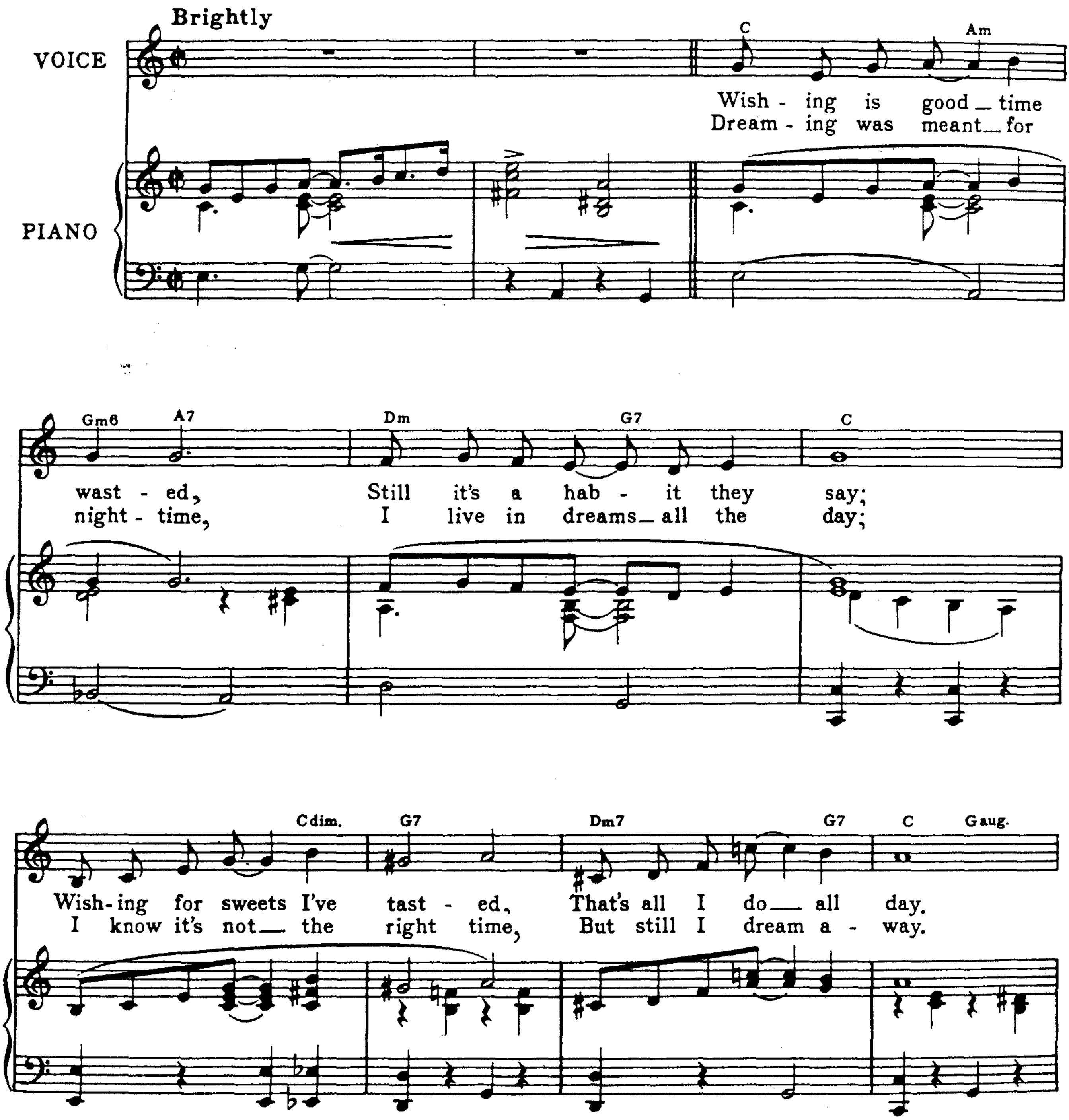

C F♯dim. C Am6 C Am C G7 Em G7 C G7
must be a girl I've found my mate By kind-ness of fate.
girl of all girls, I'm his i-deal, How hap-py I feel.
REFRAIN
C Dm7 G7
I'm just wild a-bout Har-ry and Har-ry's wild a-bout
p-f
C Dm7 Fm6
me. The heav'n-ly bliss-es of his kiss-es
C G+ C G7 C
fill me with ec-sta-sy He's sweet just like choc'-late
fz
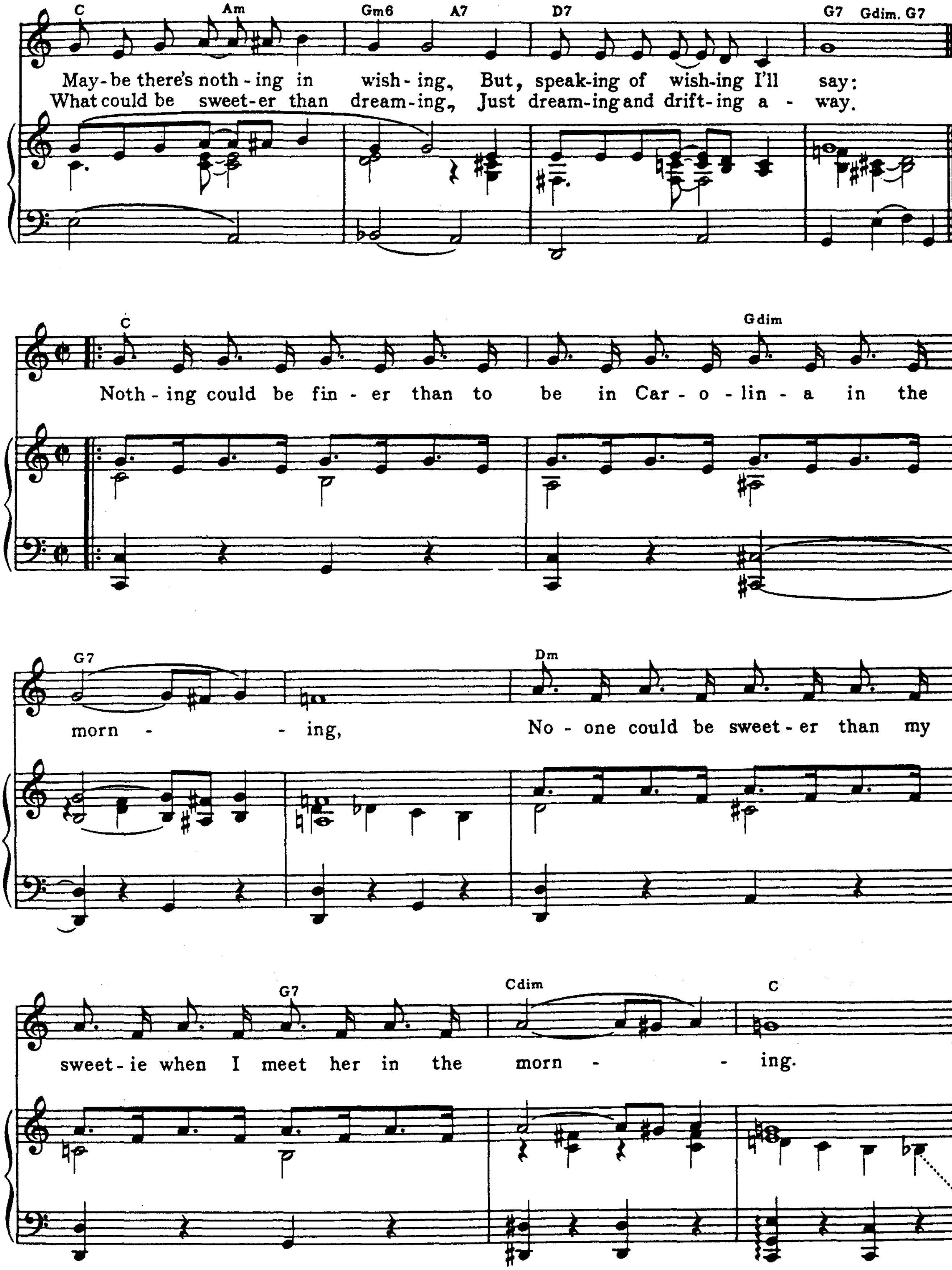

Dm7 G7 Am
can - - dy, and just like hon - ey from the bee
Dm D7 Em B G7 A Cm6 G7
Oh, I'm just wild a - bout Har - - ry And
C F6 G7 C Fm6 G7 C F6 G7
he's just wild a - bout, can - not do with - out, He's just wild a - bout
1. C Cdim. C G+ C+ Am G+
me.
2. C Cdim. G7 C
me.
fz
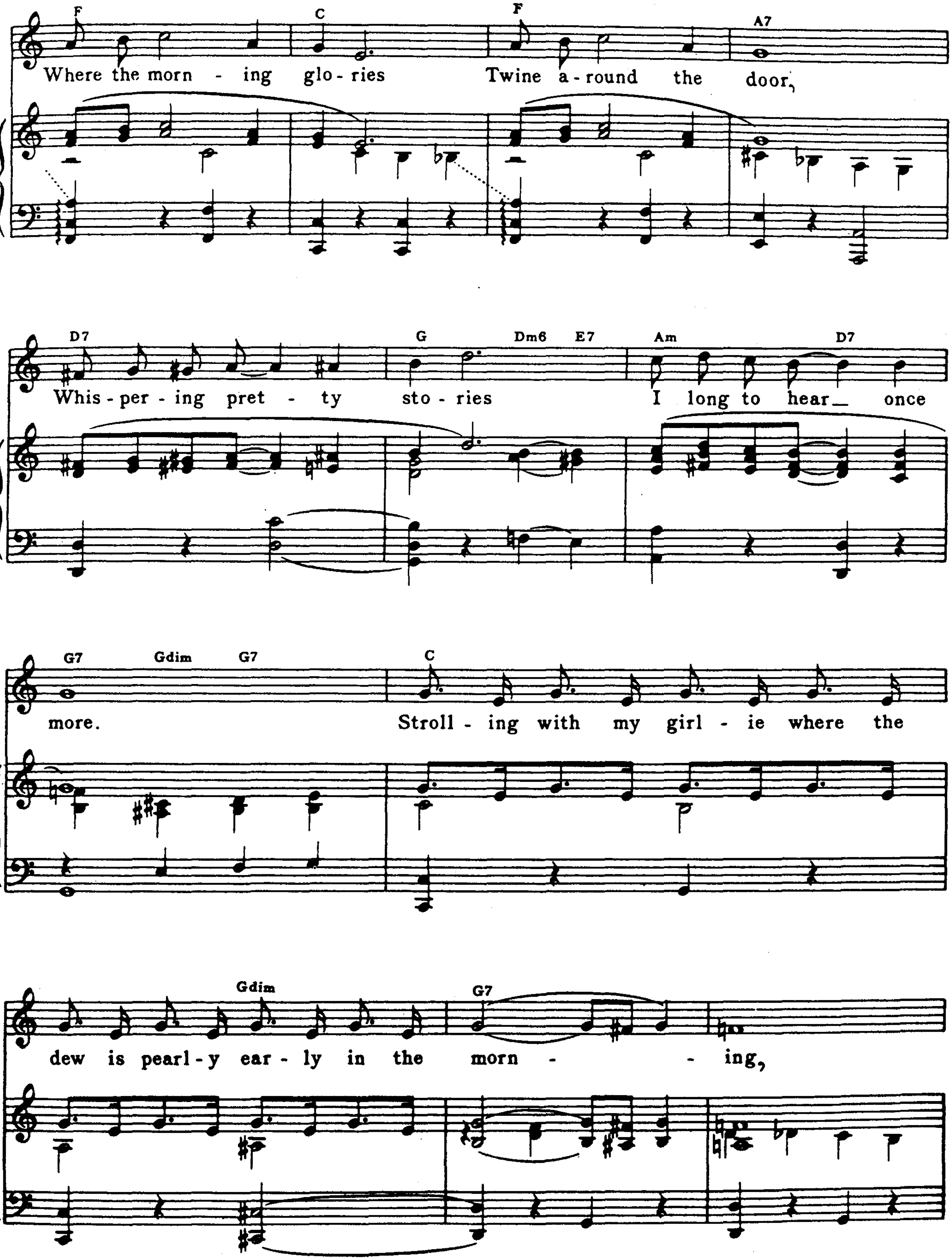
Carolina In The Morning
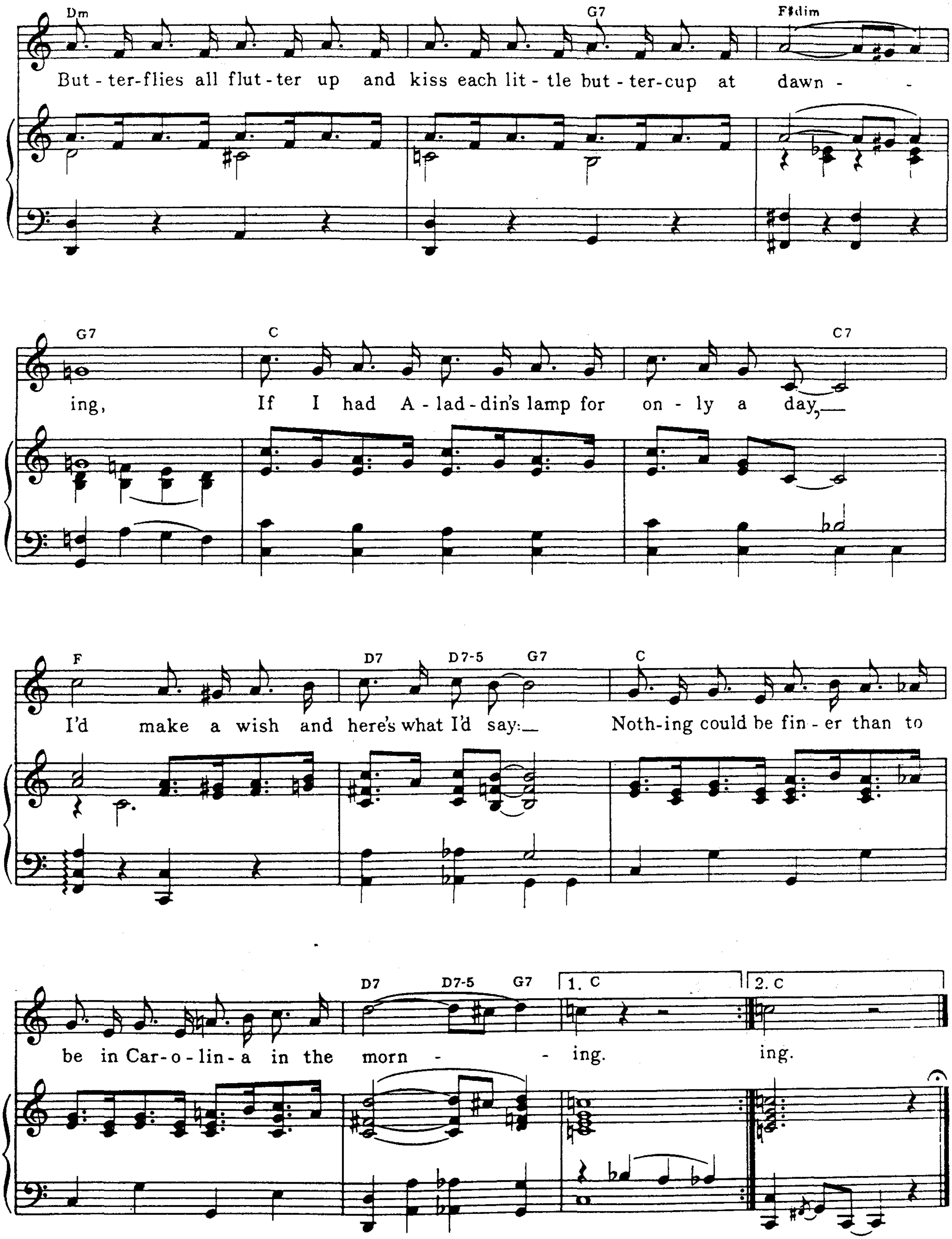
Lyric by
GUS KAHN

Music by
WALTER DONALDSON




C Am Gm6 A7 D7 G7 Gdim. G7
May-be there's noth-ing in wish-ing, But, speak-ing of wish-ing I'll say:
What could be sweet-er than dream-ing, Just dream-ing and drift-ing a-way.
C Gdim
Noth-ing could be fin-er than to be in Car-o-lin-a in the
G7 Dm
morn-ing, No-one could be sweet-er than my
G7 Cdim C
sweet-ie when I meet her in the morn-ing.
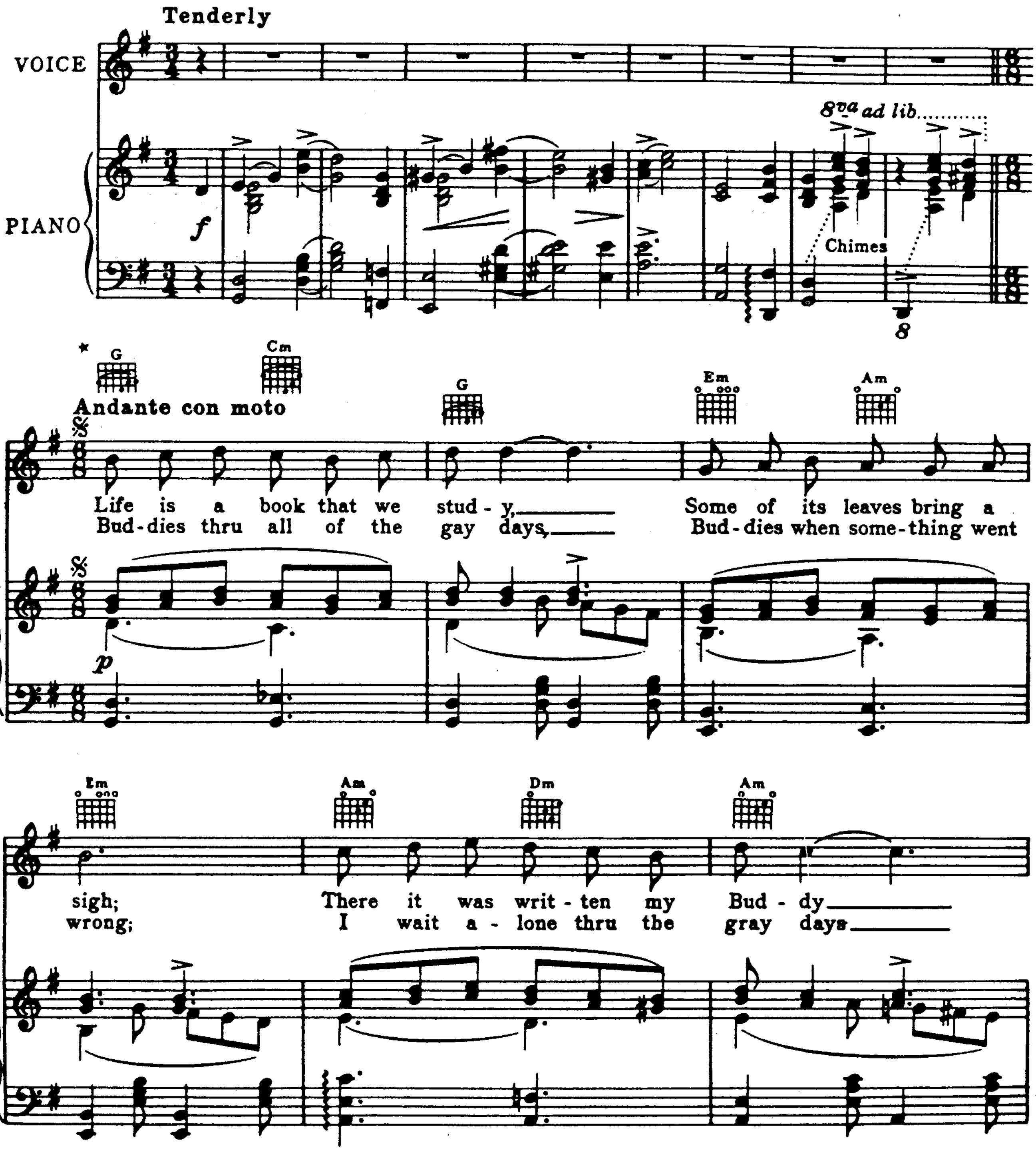

F C F A7
Where the morn - ing glo - ries Twine a - round the door,
D7 G Dm6 E7 Am D7
Whis - per - ing pret - ty sto - ries I long to hear once
G7 Gdim G7 C
more. Stroll - ing with my girl - ie where the
Gdim G7
dew is pearl - y ear - ly in the morn - ing,


Dm
G7
F♯dim
But-ter-flies all flut-ter up and kiss each lit-tle but-ter-cup at dawn-
G7
C
C7
ing, If I had A-lad-din's lamp for on-ly a day,
F
D7
D7-5
G7
C
I'd make a wish and here's what I'd say:
Noth-ing could be fin-er than to
D7
D7-5
G7
1. C
2. C
be in Car-o-lin-a in the morn- ing.
ing.
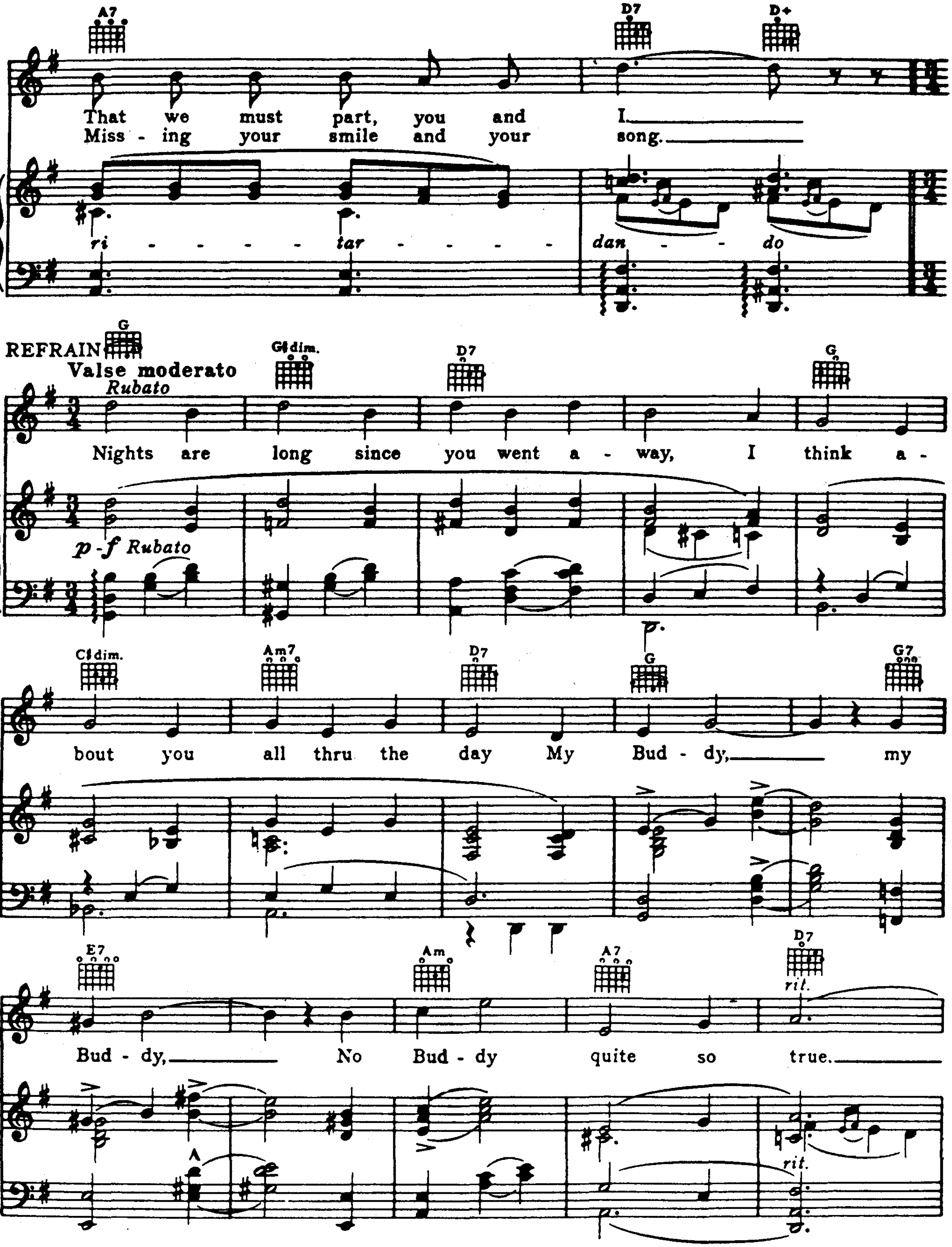
My Buddy
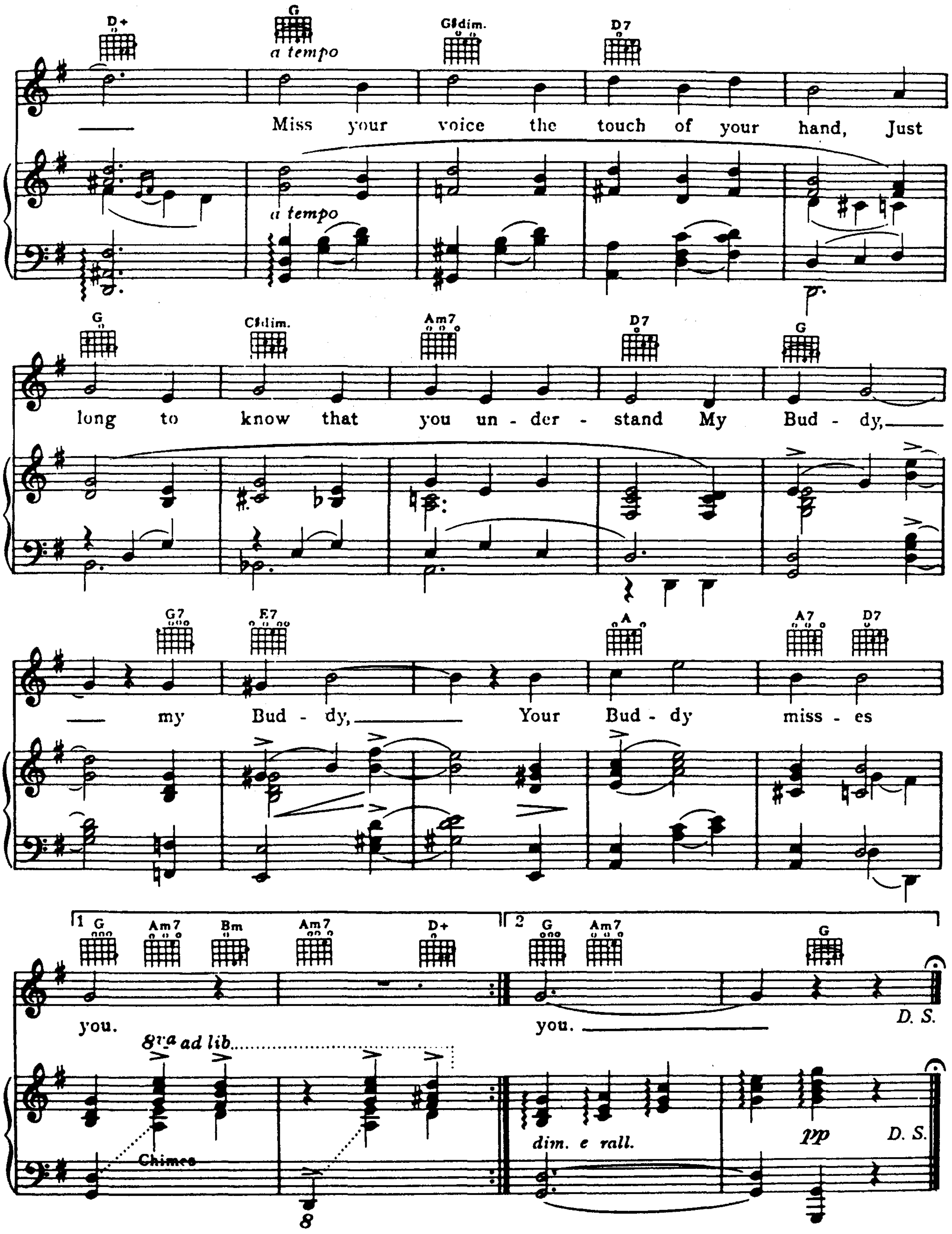
Lyric by
GUS KAHN

Music by
WALTER DONALDSON



*Diagrams for Guitar, Symbols for Ukulele and Banjo


A7
D7
D+
That we must part, you and I.
Miss - ing your smile and your song.
ri - - - - - tar - - - - - dan - - do
REFRAIN
Valse moderato
Rubato
G
G♯dim.
D7
G
Nights are long since you went a - way, I think a -
p - f Rubato
C♯dim.
Am7
D7
G
G7
bout you all thru the day My Bud - dy, my
E7
Am
A7
D7
rit.
Bud - dy, No Bud - dy quite so true.
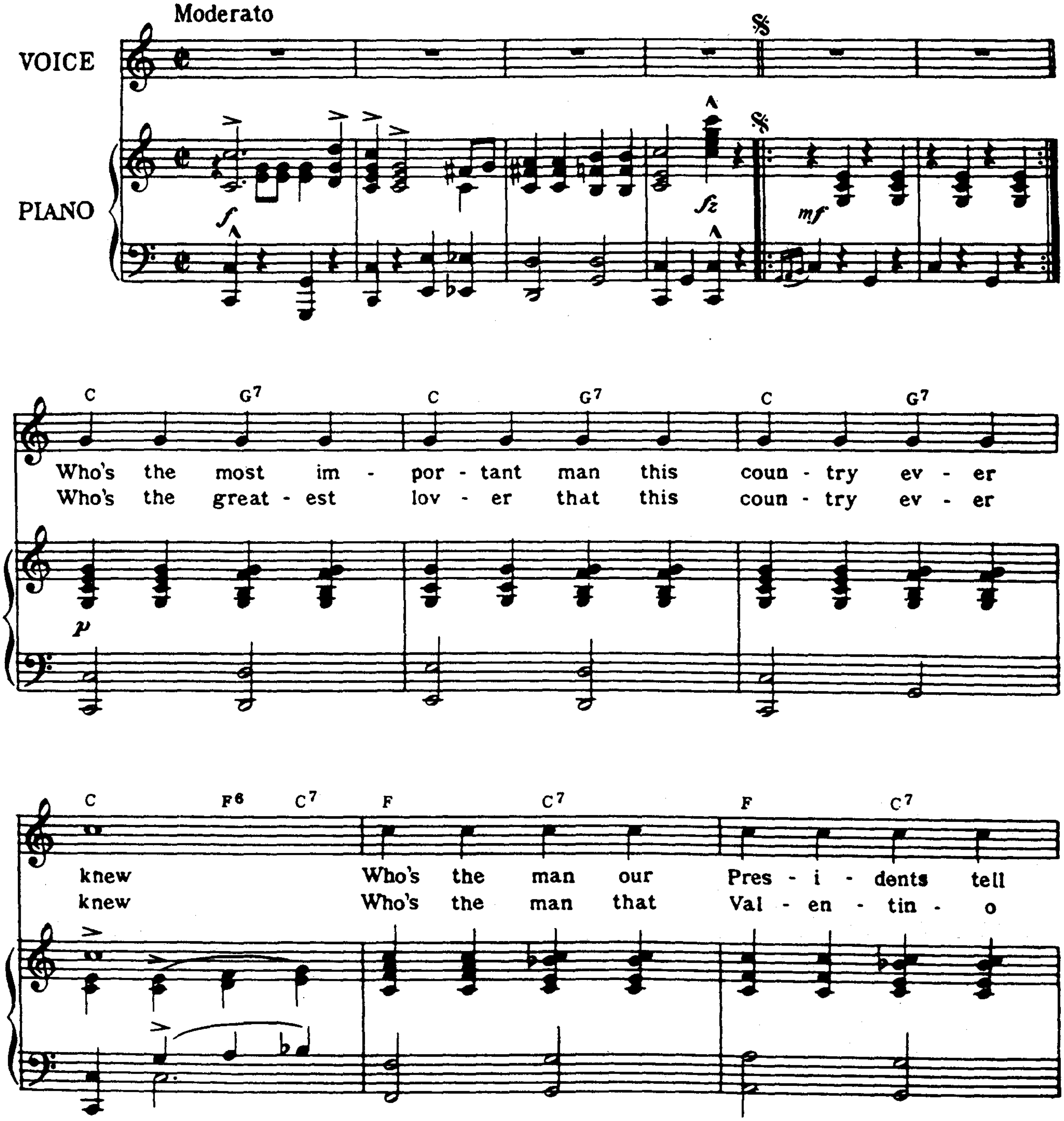

D+
G
a tempo
G♯dim.
D7
Miss your voice the touch of your hand, Just
a tempo
G
C♯dim.
Am7
D7
G
long to know that you un - der - stand My Bud - dy,
G7
E7
A
A7
D7
my Bud - dy, Your Bud - dy miss - es
1 G
Am7
Bm
Am7
D+
2 G
Am7
G
you.
you.
D. S.
8va ad lib
Chimes
dim. e rall.
pp
D. S.
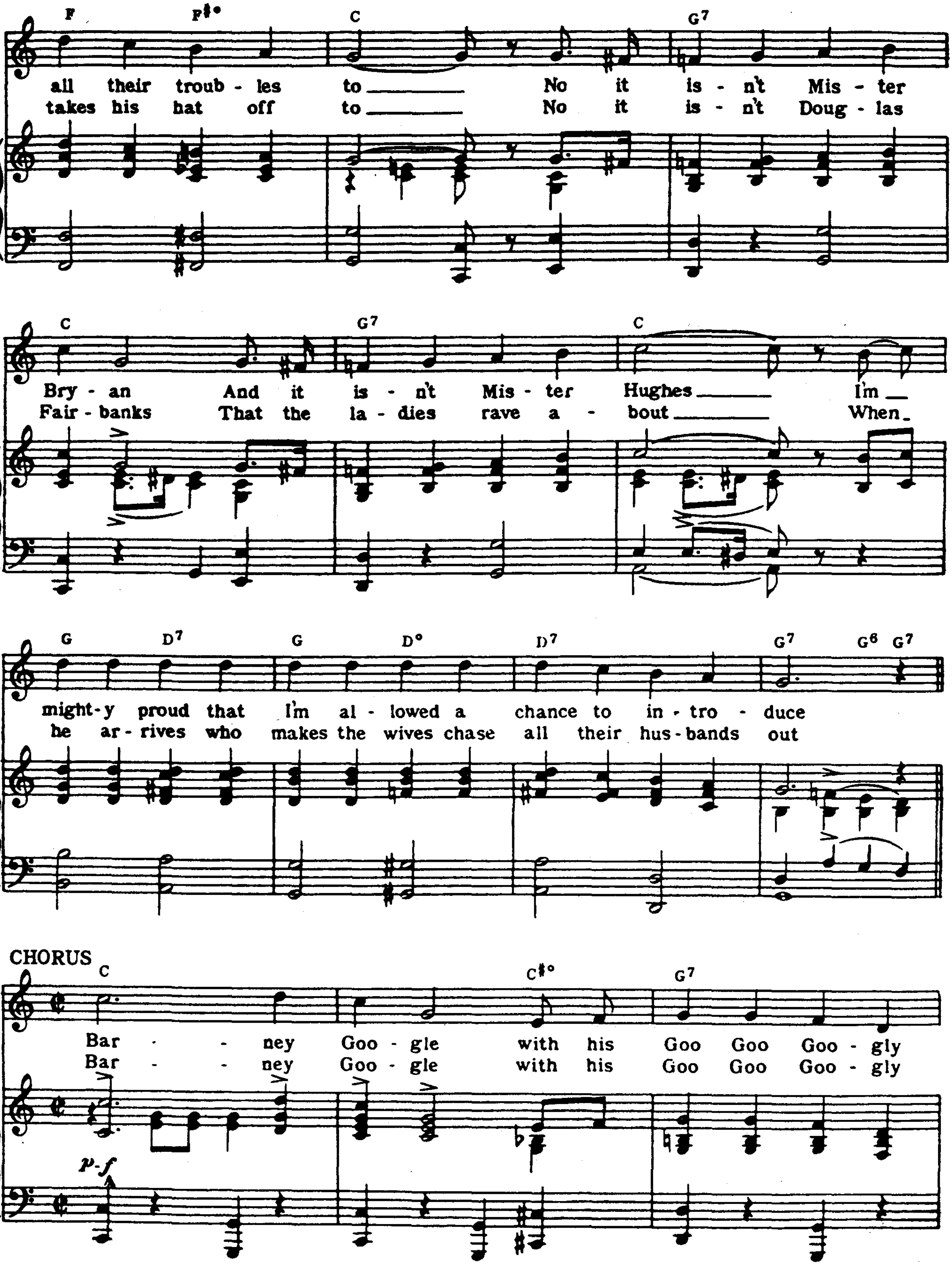
BARNEY GOOGLE
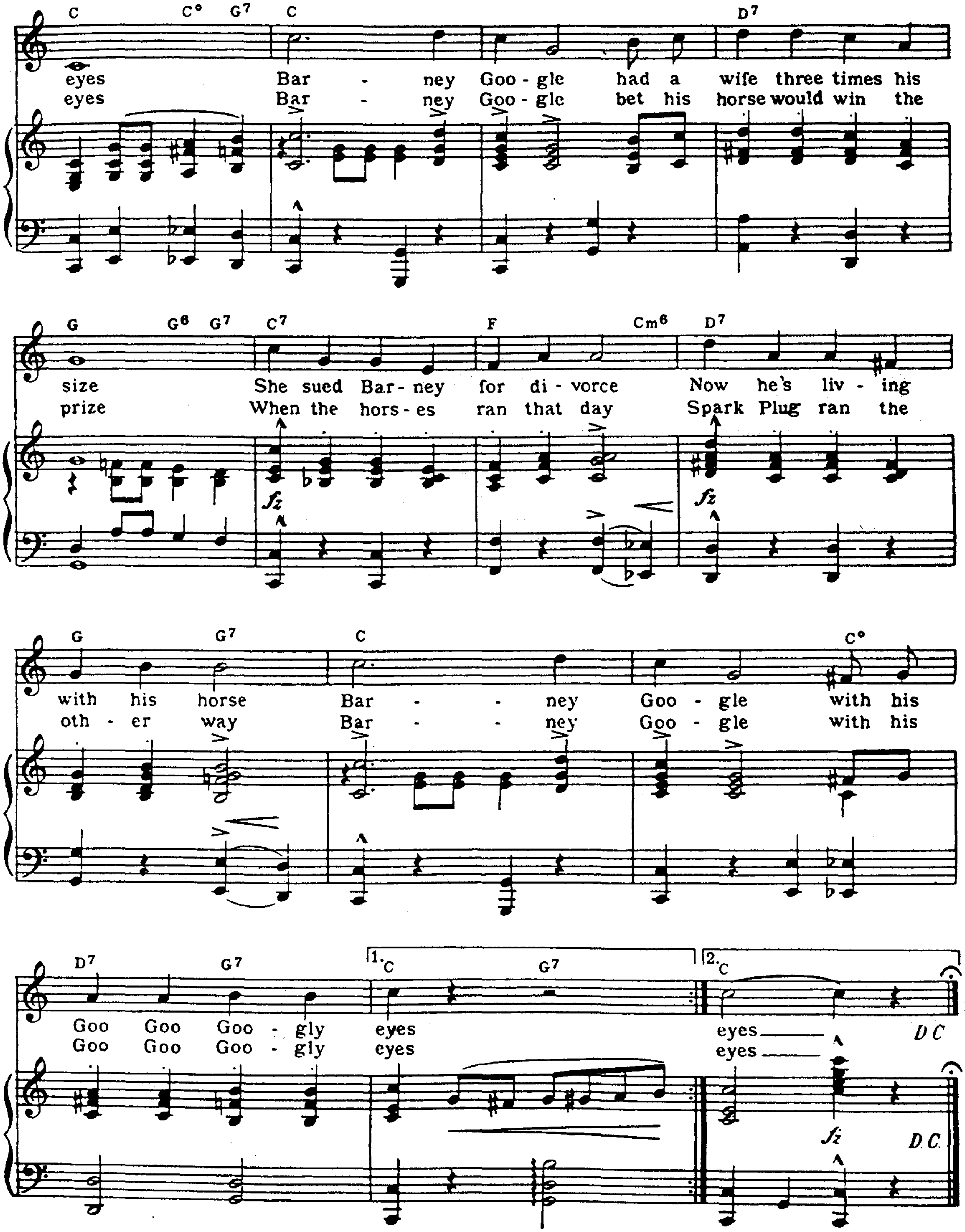
REGISTERED U. S. PATENT OFFICE

SONG

By BILLY ROSE
& CON CONRAD
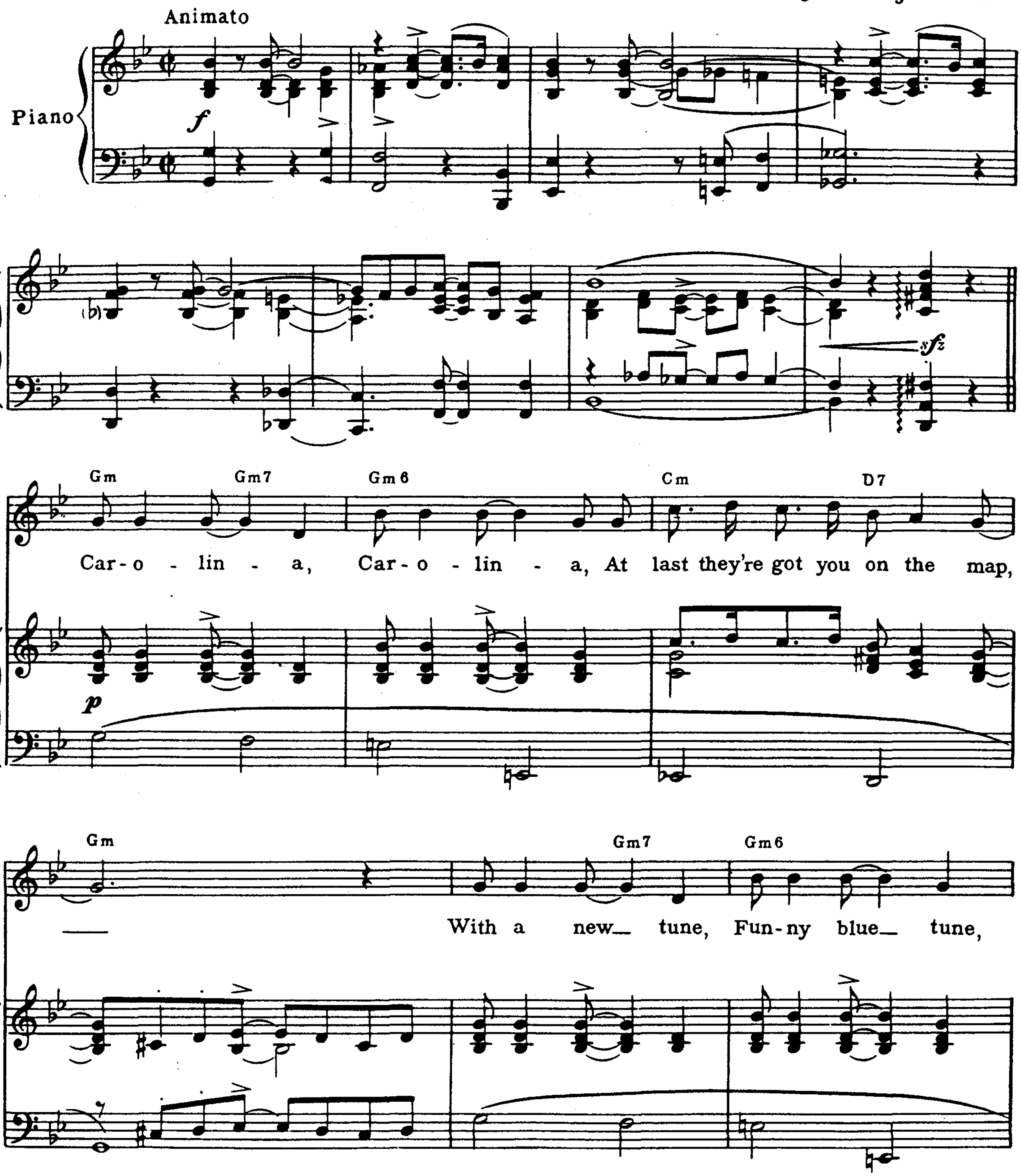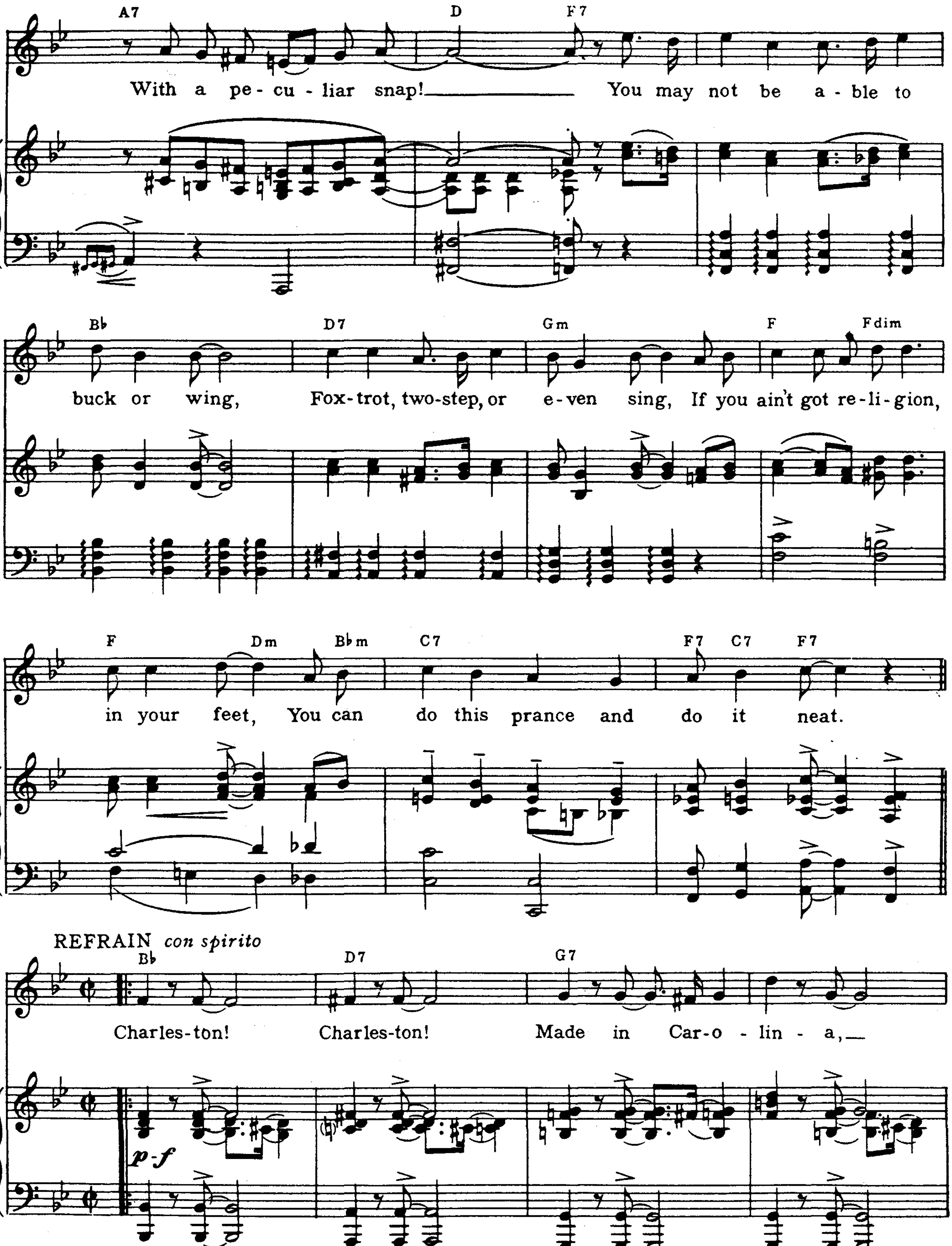



F F#°
C
G7
all their troub - les to No it is - n't Mis - ter
takes his hat off to No it is - n't Doug - las
C G7 C
Bry - an And it is - n't Mis - ter Hughes I'm
Fair - banks That the la - dies rave a - bout When
G D7 G D° D7 G7 G6 G7
might - y proud that I'm al - lowed a chance to in - tro - duce
he ar - rives who makes the wives chase all their hus - bands out
CHORUS
C C#° G7
Bar - ney Goo - gle with his Goo Goo Goo - gly
Bar - ney Goo - gle with his Goo Goo Goo - gly
p-f
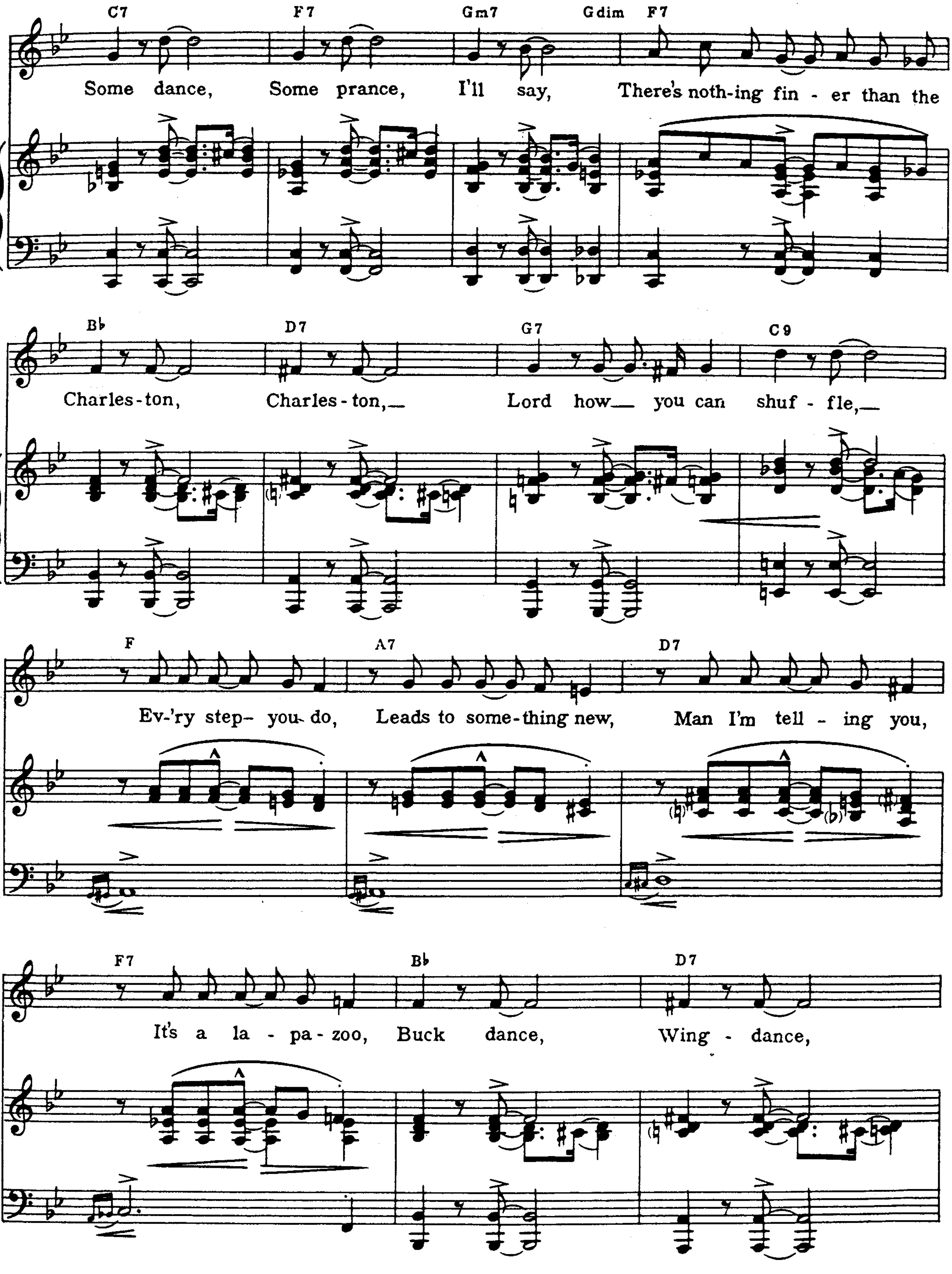

C C° G7 C D7
eyes Bar - ney Goo - gle had a wife three times his
eyes Bar - ney Goo - gle bet his horse would win the
G G6 G7 C7 F Cm6 D7
size She sued Bar - ney for di - vorce Now he's liv - ing
prize When the hors - es ran that day Spark Plug ran the
fz
fz
G G7 C C°
with his horse Bar - ney Goo - gle with his
oth - er way Bar - ney Goo - gle with his
D7 G7 1. C G7 2. C
Goo Goo Goo - gly eyes eyes
Goo Goo Goo - gly eyes eyes
D C
fz
D.C.
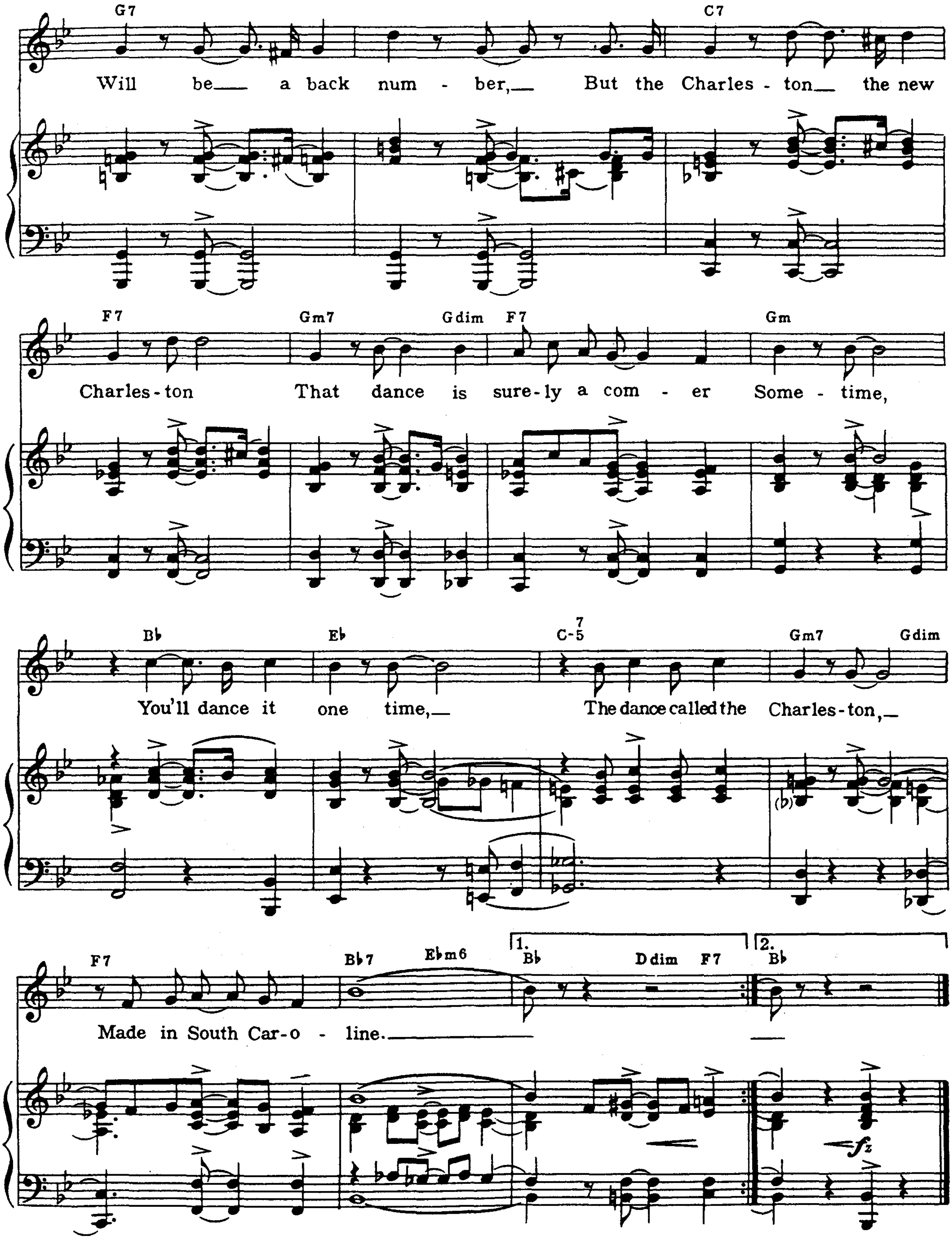
CHARLESTON

Words and Music by
CECIL MACK
& JIMMY JOHNSON




A7 D F7
With a pe-cu-liar snap! You may not be a-ble to
Bb D7 Gm F Fdim
buck or wing, Fox-trot, two-step, or e-ven sing, If you ain't got re-li-gion,
F Dm Bbm C7 F7 C7 F7
in your feet, You can do this prance and do it neat.
REFRAIN con spirito
Bb D7 G7
Charles-ton! Charles-ton! Made in Car-o-lin-a,
p-f


C7 F7 Gm7 Gdim F7
Some dance, Some prance, I'll say, There's noth-ing fin - er than the
B♭ D7 G7 C9
Charles-ton, Charles-ton, Lord how you can shuf - fle,
F A7 D7
Ev-'ry step- you- do, Leads to some-thing new, Man I'm tell - ing you,
F7 B♭ D7
It's a la - pa-zoo, Buck dance, Wing - dance,
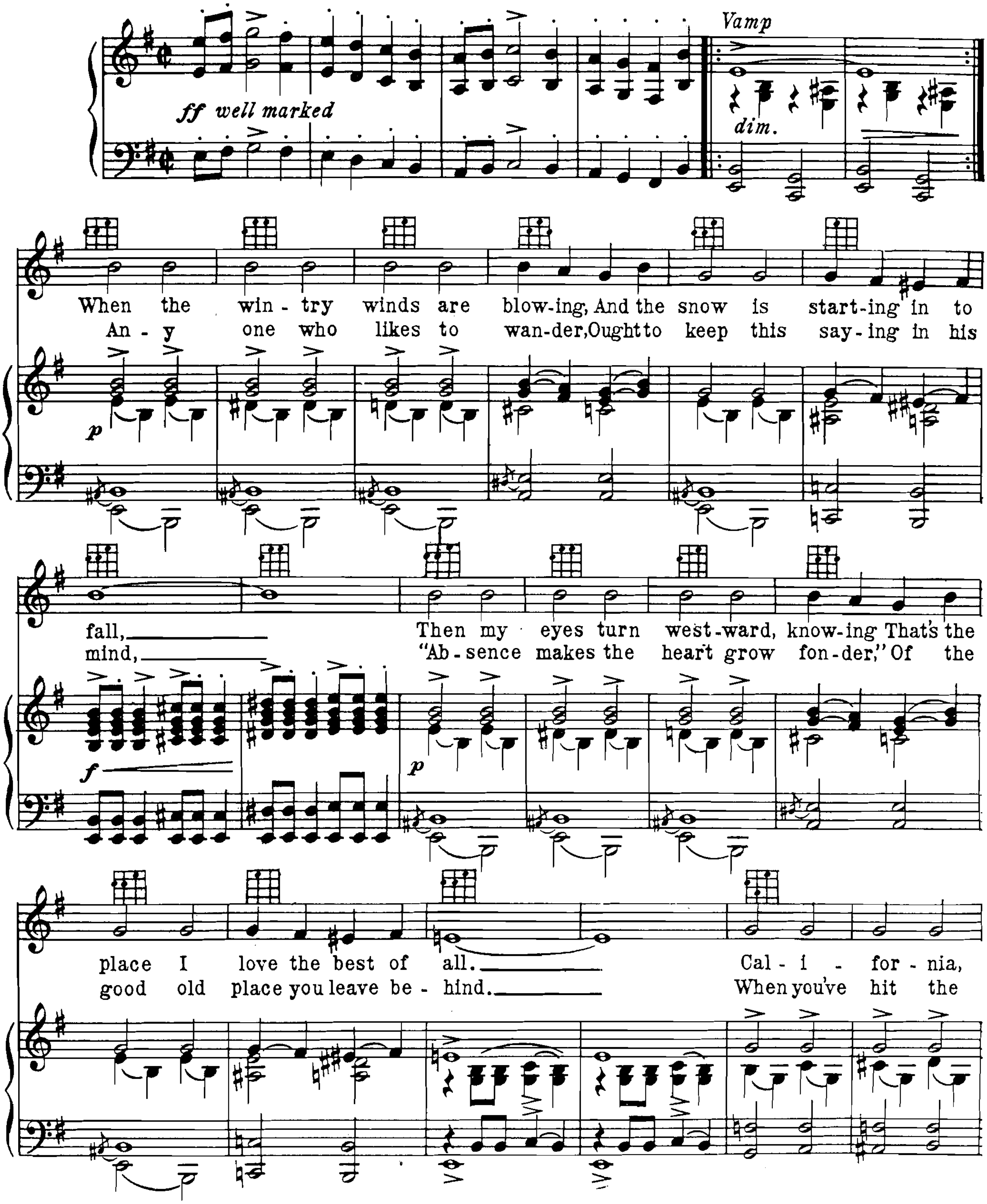

G7
C7
Will be a back num - ber, But the Charles - ton the new
F7
Gm7
Gdim
F7
Gm
Charles - ton That dance is sure - ly a com - er Some - time,
B♭
E♭
C7-5
Gm7
Gdim
You'll dance it one time, The dance called the Charles - ton,
F7
B♭7
E♭m6
1.
B♭
Ddim
F7
2.
B♭
Made in South Car - o - line.
fz
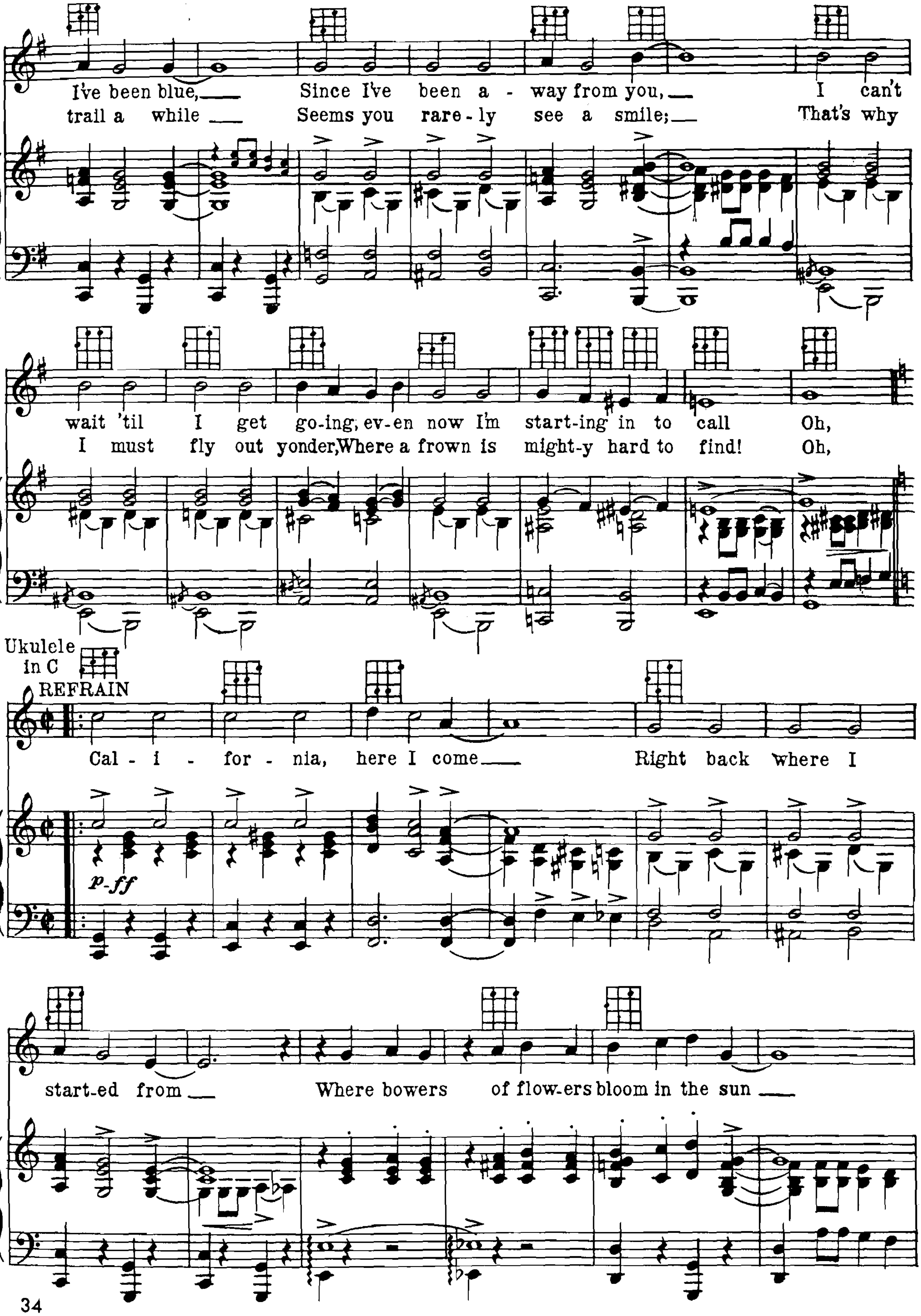
CALIFORNIA
Here I Come
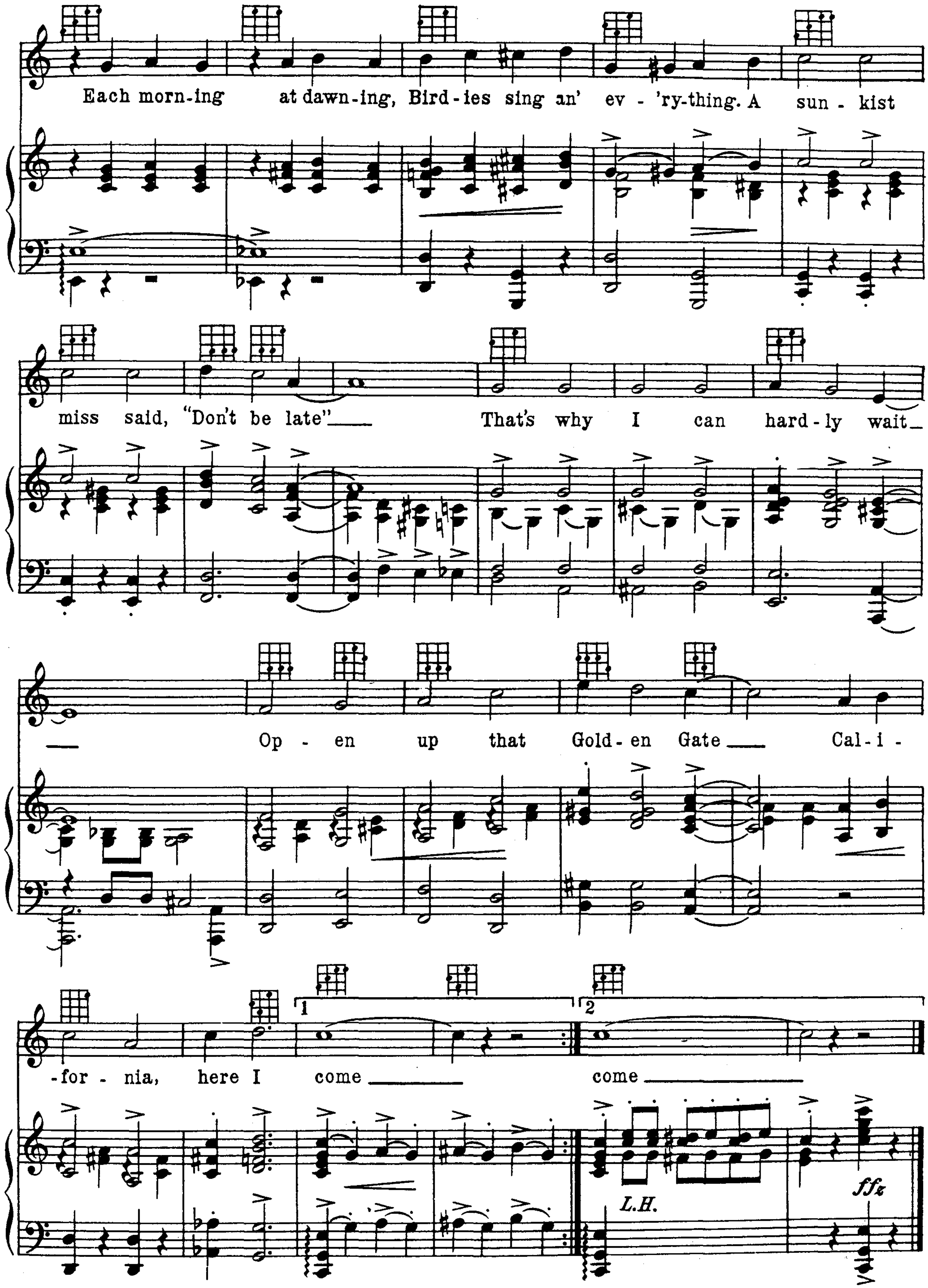
FOX TROT SONG

Ukulele in G

By AL JOLSON,
BUD DE SYLVA
and JOSEPH MEYER
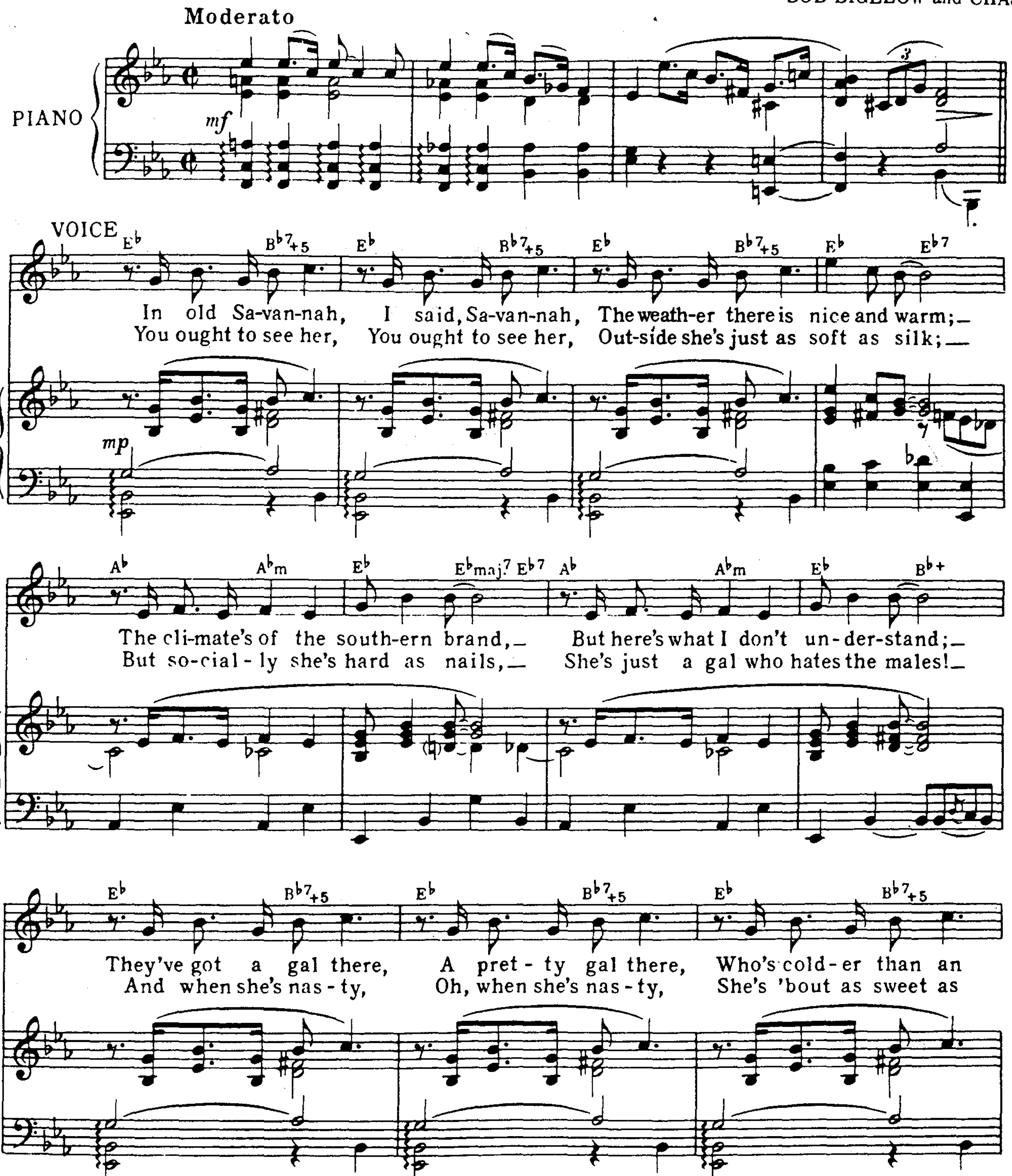



I've been blue, Since I've been a - way from you, I can't
trail a while Seems you rare - ly see a smile; That's why
wait 'til I get go-ing; ev-en now I'm start-ing in to call Oh,
I must fly out yonder,Where a frown is might-y hard to find! Oh,
Ukulele in C
REFRAIN
Cal - i - for - nia, here I come Right back where I
p-ff
start-ed from Where bowers of flow-ers bloom in the sun
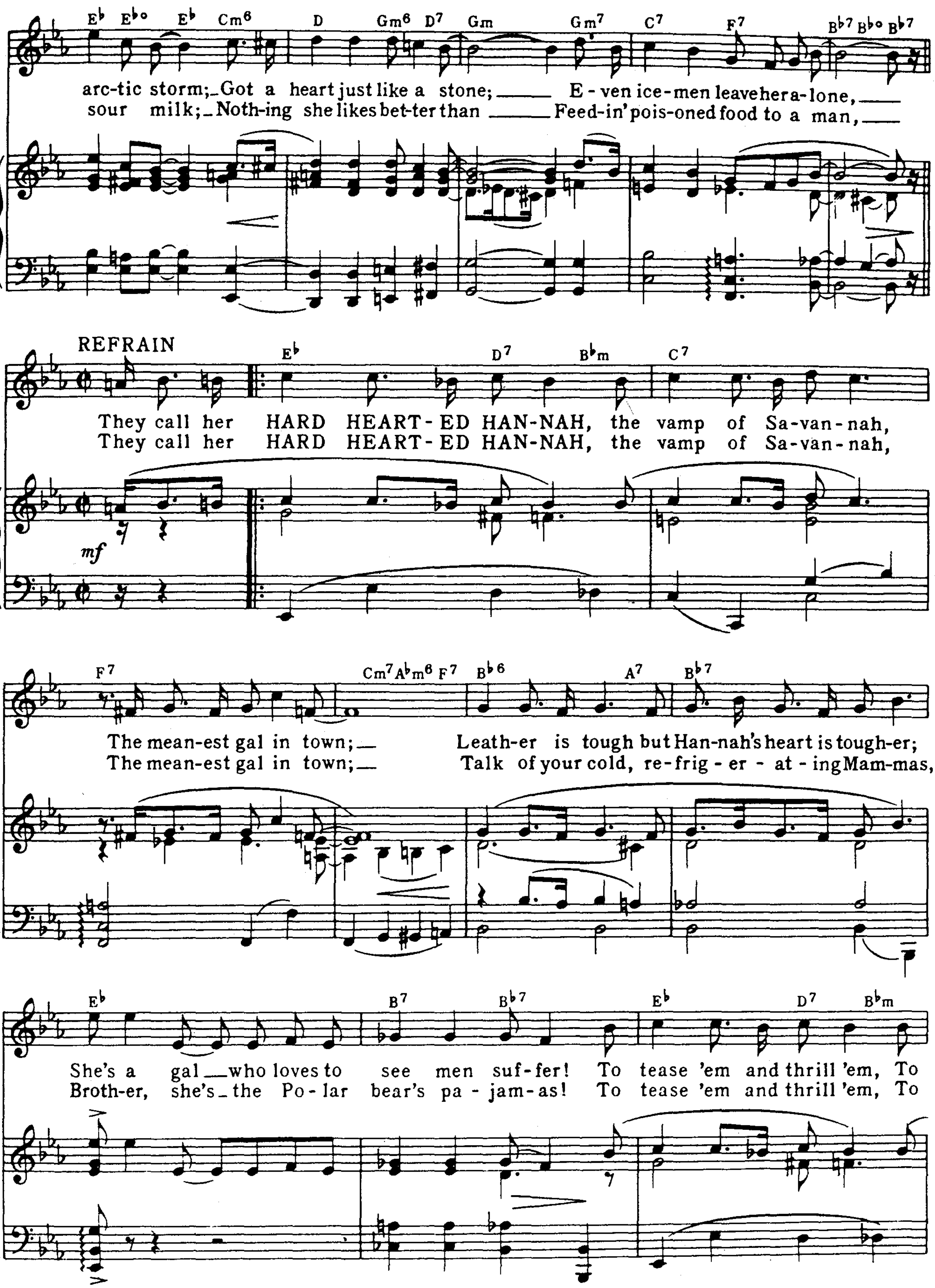

Each morn-ing at dawn-ing, Bird-ies sing an' ev - 'ry-thing. A sun - kist
miss said, "Don't be late" That's why I can hard-ly wait
Op - en up that Gold-en Gate Cal-i-
-for - nia, here I come
come
1
2
L.H.
ffz
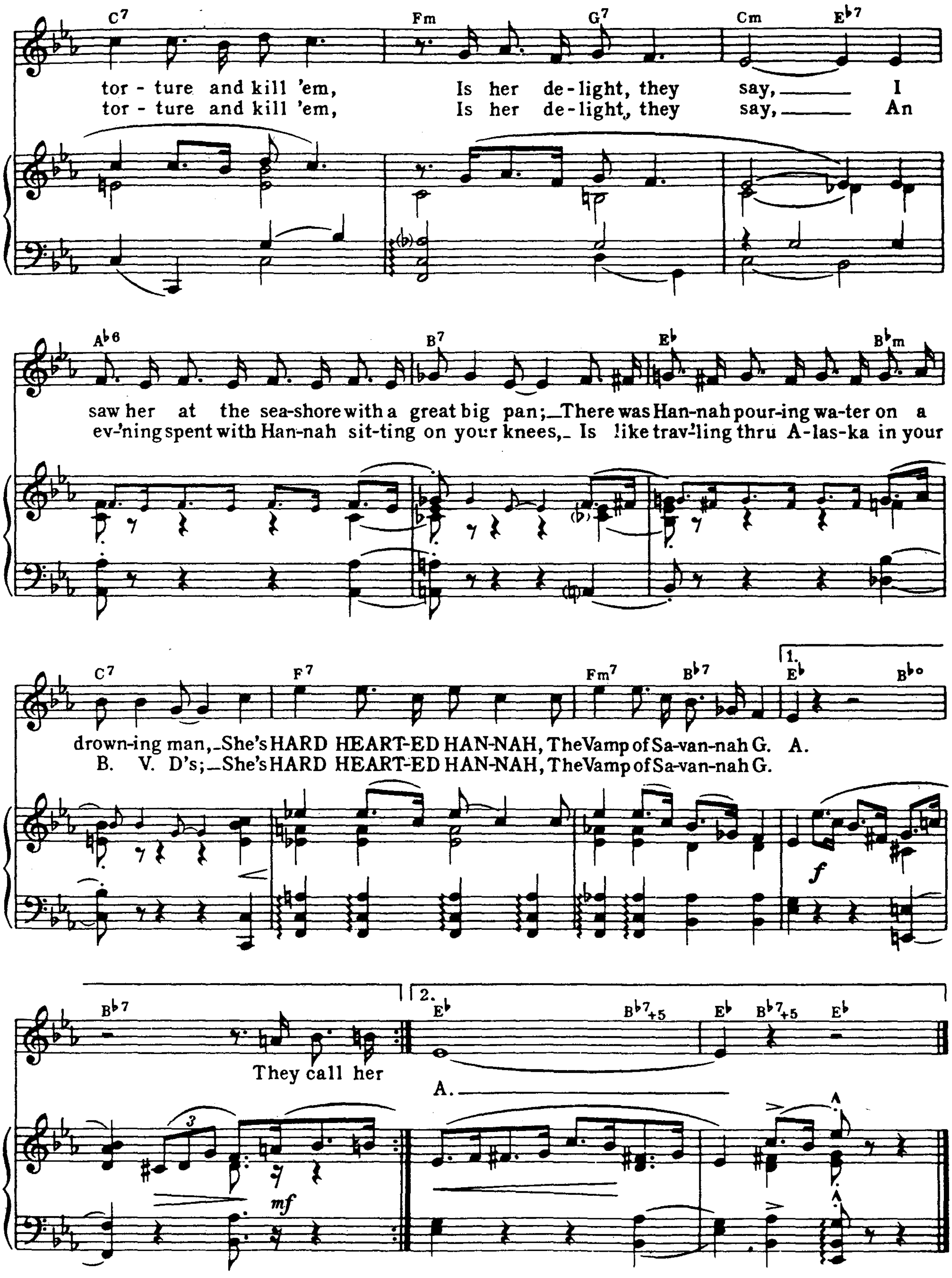
HARD HEARTED HANNAH

(The Vamp Of Savannah)

Words and Music by
JACK YELLEN, MILTON AGER,
BOB BIGELOW and CHAS. BATE
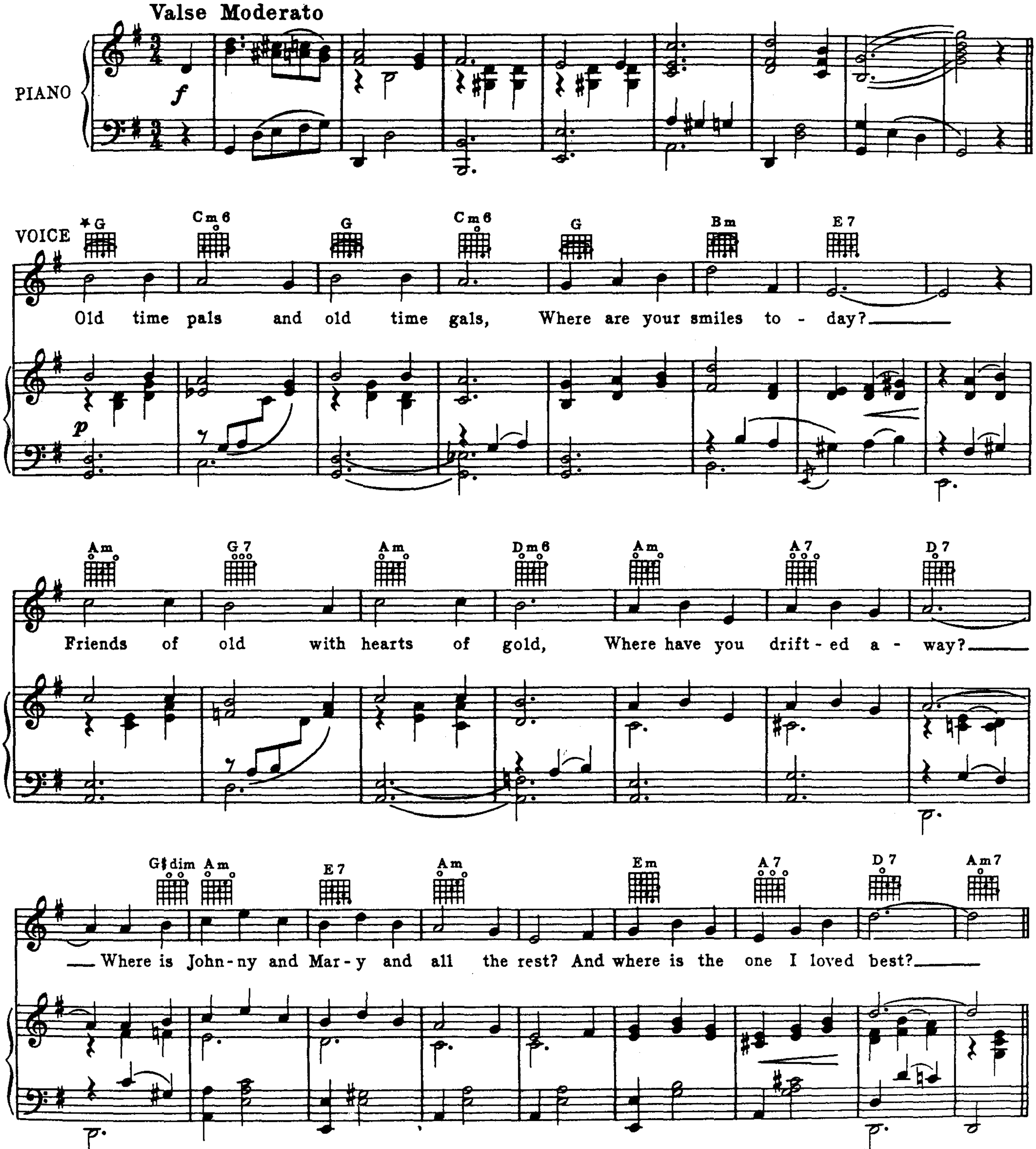



E♭ E♭o E♭ Cm6 D Gm6 D7 Gm Gm7 C7 F7 B♭7 B♭o B♭7
arc-tic storm; Got a heart just like a stone; E-ven ice-men leave her a-lone,
sour milk; Noth-ing she likes bet-ter than Feed-in' pois-oned food to a man,
REFRAIN
E♭ D7 B♭m C7
They call her HARD HEART-ED HAN-NAH, the vamp of Sa-van-nah,
They call her HARD HEART-ED HAN-NAH, the vamp of Sa-van-nah,
mf
F7 Cm7 A♭m6 F7 B♭6 A7 B♭7
The mean-est gal in town; Leath-er is tough but Han-nah's heart is tough-er;
The mean-est gal in town; Talk of your cold, re-frig-er-at-ing Mam-mas,
E♭ B7 B♭7 E♭ D7 B♭m
She's a gal who loves to see men suf-fer! To tease 'em and thrill 'em, To
Broth-er, she's the Po-lar bear's pa-jam-as! To tease 'em and thrill 'em, To


C7 Fm G7 Cm E♭7
tor - ture and kill 'em, Is her de-light, they say, I
tor - ture and kill 'em, Is her de-light, they say, An
A♭6 B7 E♭ B♭m
saw her at the sea-shore with a great big pan; There was Han-nah pour-ing wa-ter on a
ev-'ning spent with Han-nah sit-ting on your knees, Is like trav-'ling thru A-las-ka in your
C7 F7 Fm7 B♭7 1. E♭ B♭°
drown-ing man, She's HARD HEART-ED HAN-NAH, The Vamp of Sa-van-nah G. A.
B. V. D's; She's HARD HEART-ED HAN-NAH, The Vamp of Sa-van-nah G.
f
B♭7 2. E♭ B♭7+5 E♭ B♭7+5 E♭
They call her
A.
mf
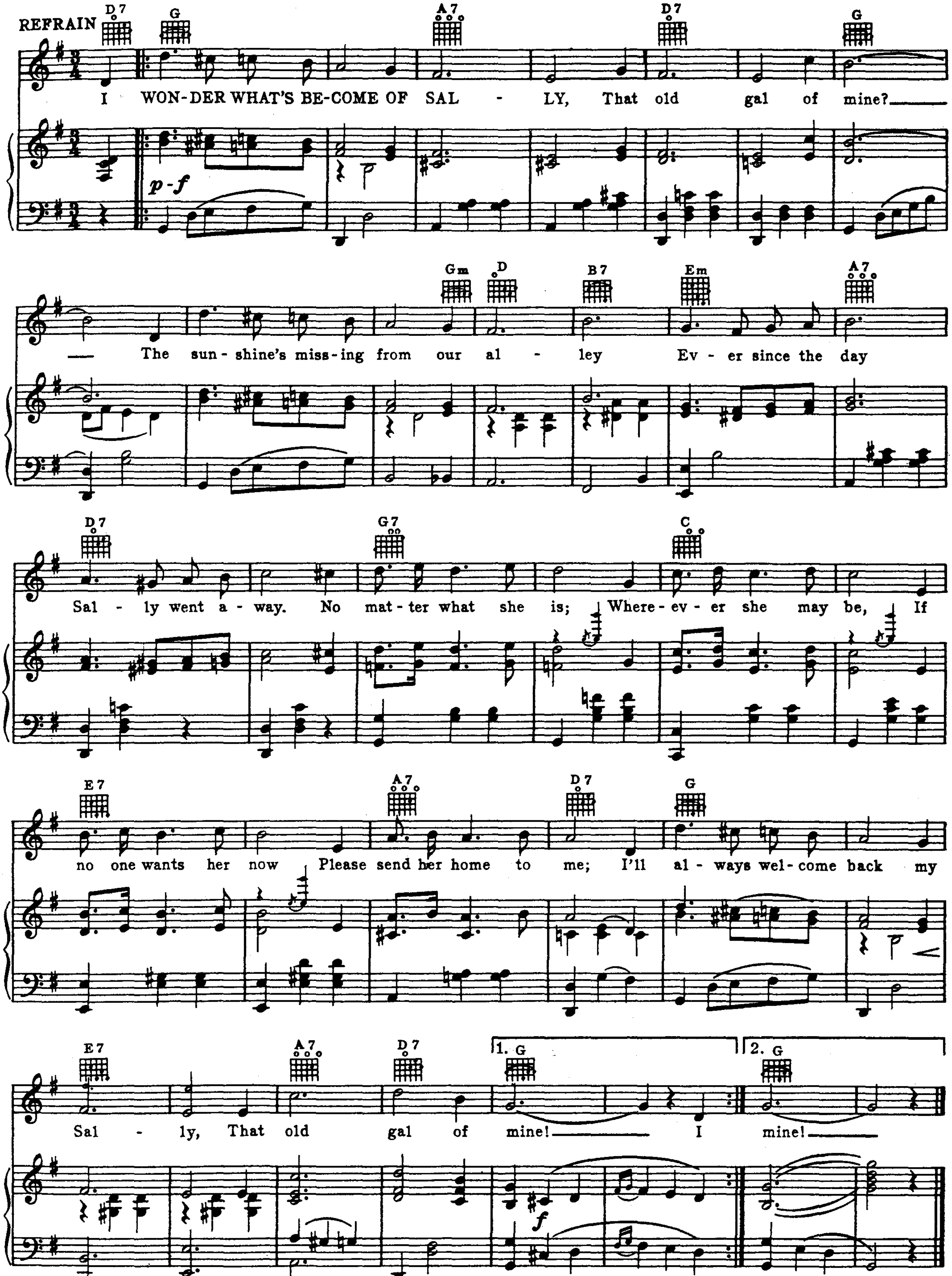
I Wonder What's Become Of Sally?

Words by
JACK YELLEN
A.S.C.A.P.

Music by
MILTON AGER
A.S.C.A.P.
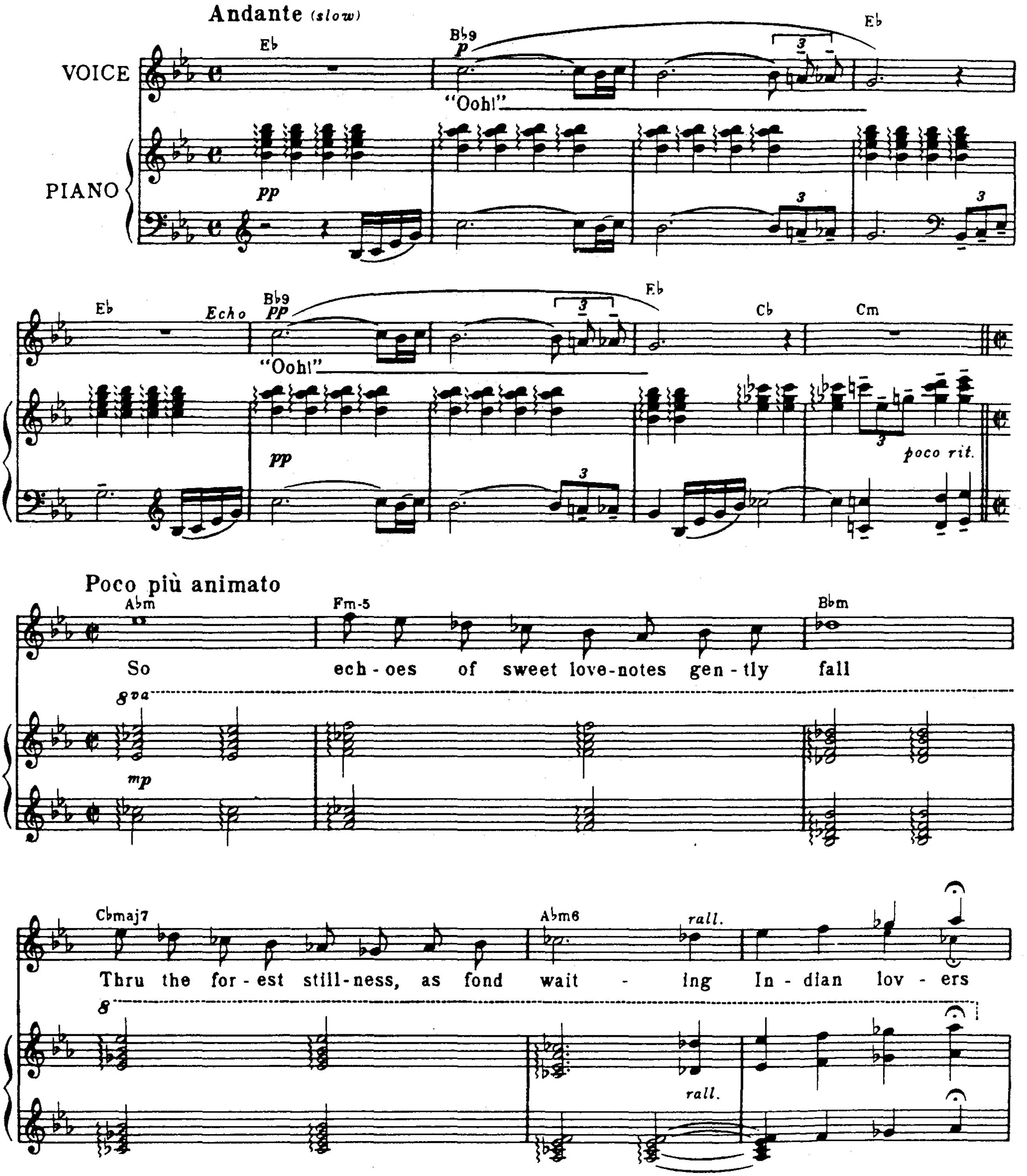


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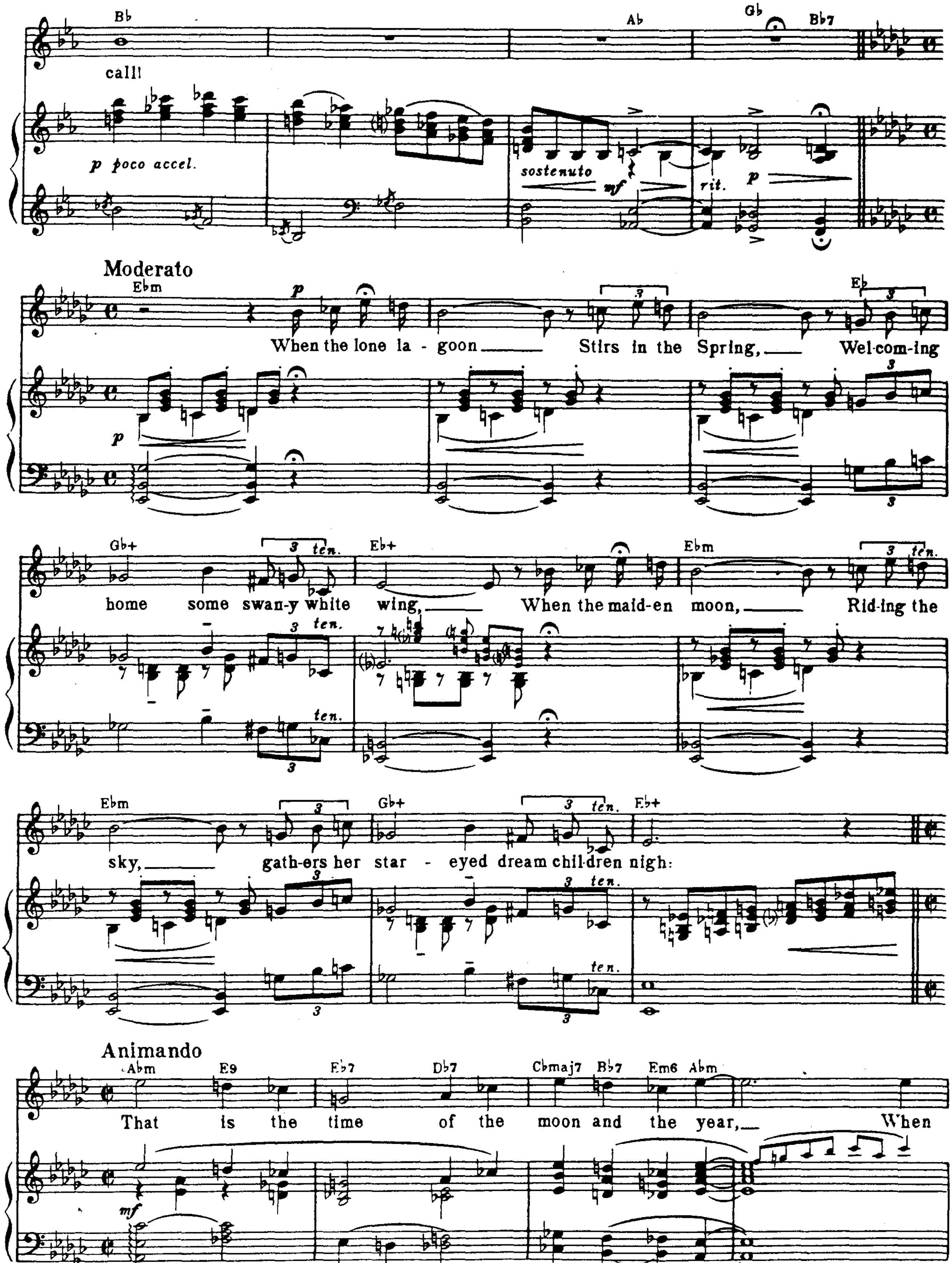

REFRAIN
D7 G A7 D7 G
I WON-DER WHAT'S BE-COME OF SAL - LY, That old gal of mine?
p-f
Gm D B7 Em A7
The sun-shine's miss-ing from our al - ley Ev - er since the day
D7 G7 C
Sal - ly went a - way. No mat-ter what she is; Where-ev-er she may be, If
E7 A7 D7 G
no one wants her now Please send her home to me; I'll al - ways wel-come back my
E7 A7 D7 1. G 2. G
Sal - ly, That old gal of mine! I mine!
f
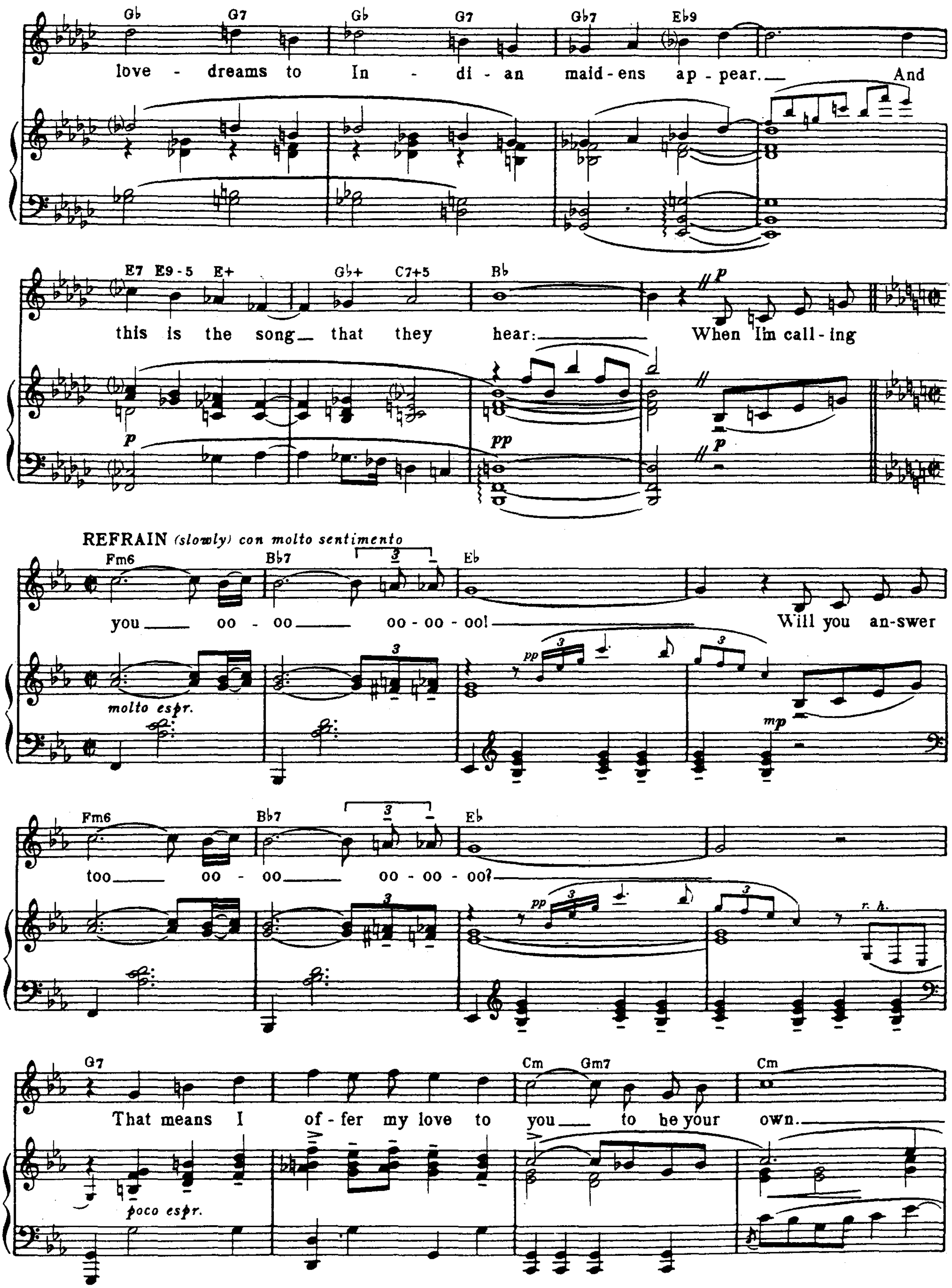
INDIAN LOVE CALL
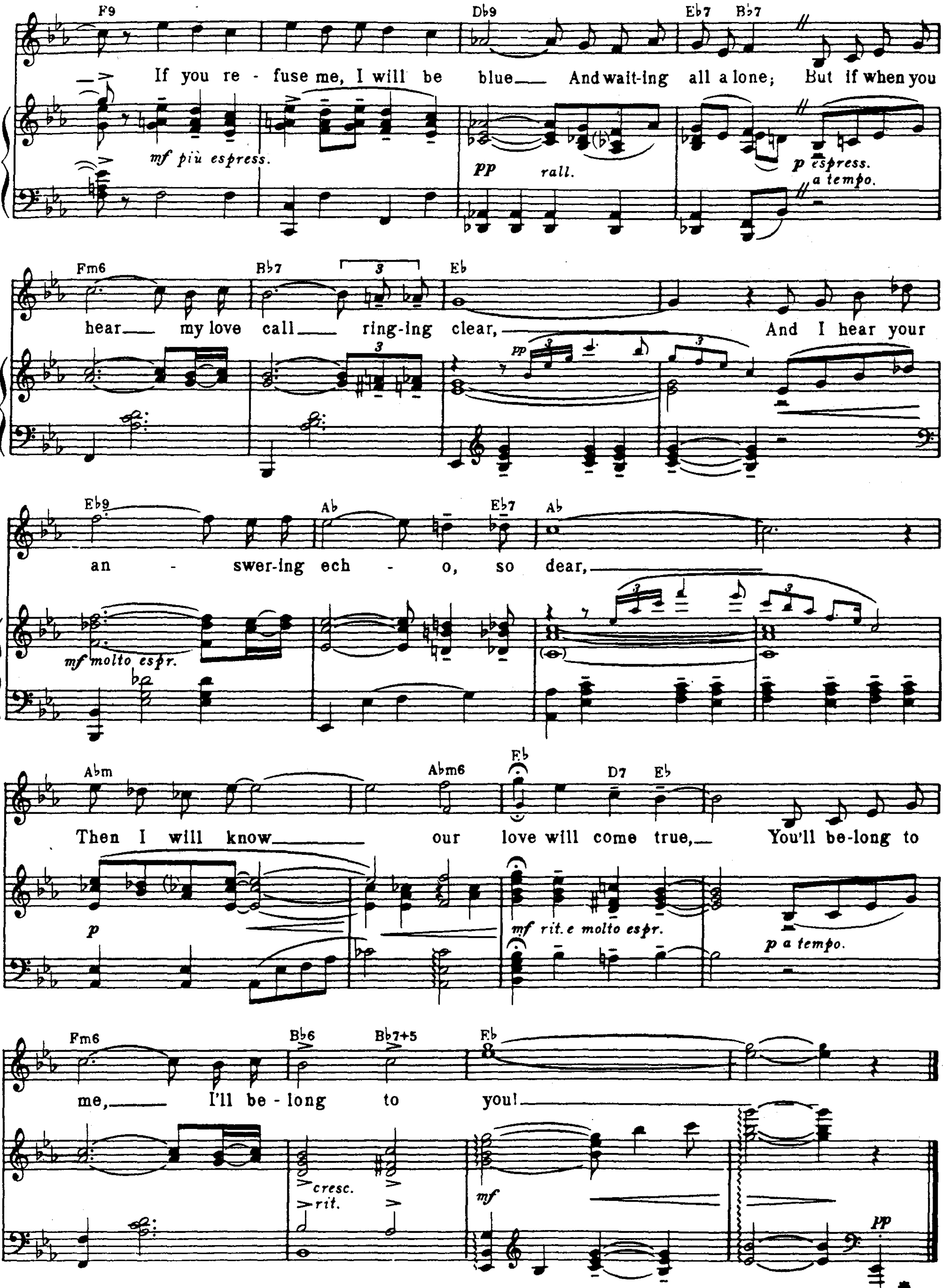
Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd

Music by
RUDOLF FRIML




Bb
call!
Ab
Gb
Bb7
p poco accel.
sostenuto
mf
rit.
p
Moderato
Ebm
p
When the lone la - goon Stirs in the Spring, Wel-com-ing
Eb
ten.
Gb+
Eb+
home some swan-y white wing, When the maid-en moon, Rid-ing the
sky, gath-ers her star - eyed dream chil-dren nigh:
Animando
Abm
E9
Eb7
Db7
Cbmaj7
Bb7
Em6
That is the time of the moon and the year, When


Gb G7 Gb G7 Gb7 Eb9
love - dreams to In - di - an maid - ens ap - pear. And
E7 E9-5 E+ Gb+ C7+5 Bb
this is the song that they hear: When I'm call - ing
p
pp
REFRAIN (slowly) con molto sentimento
Fm6 Bb7 Eb
you oo - oo oo - oo - oo! Will you an - swer
molto espr.
mp
Fm6 Bb7 Eb
too oo - oo oo - oo - oo?
r. h.
G7 Cm Gm7 Cm
That means I of - fer my love to you to be your own.
poco espr.
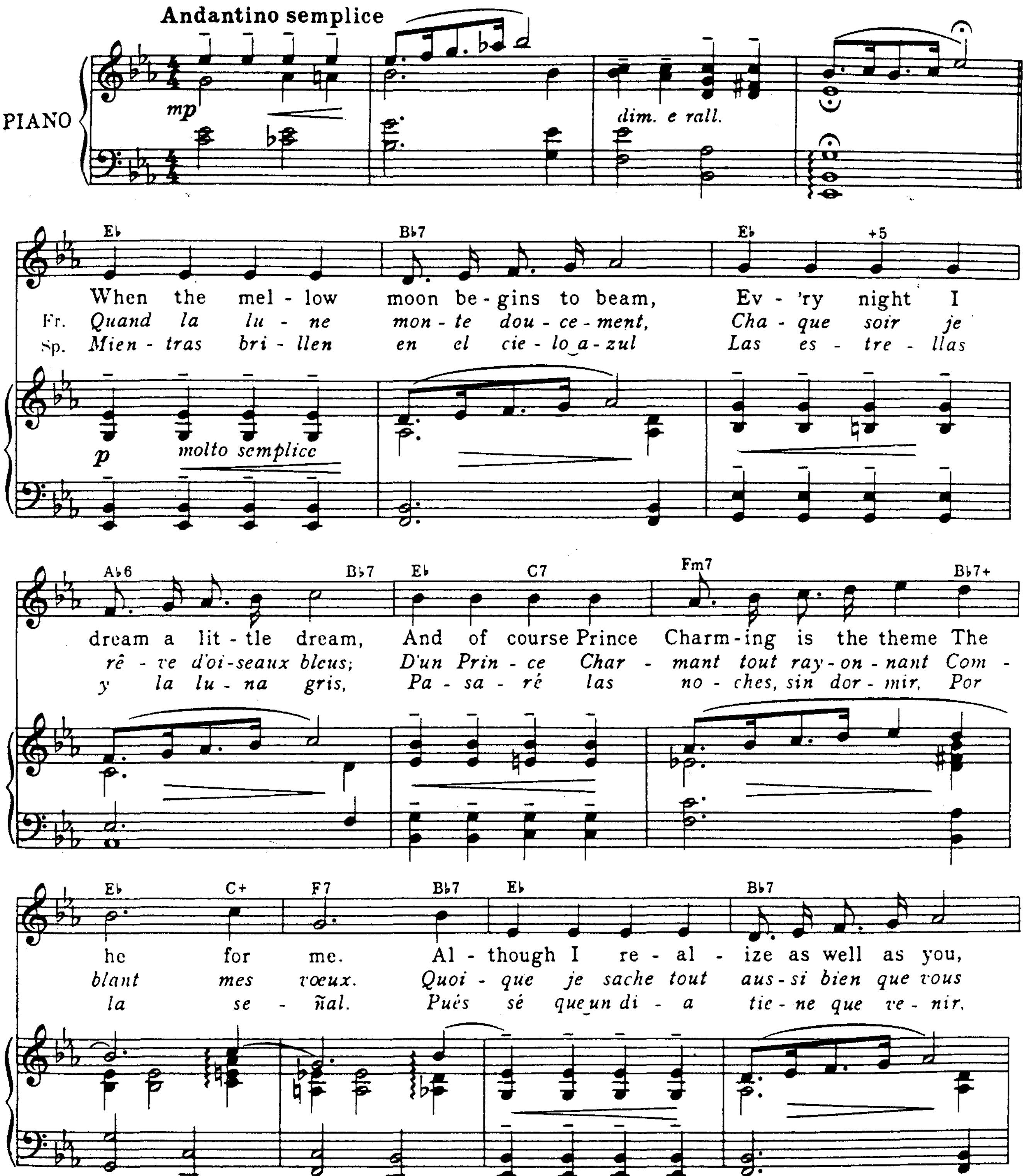

F9 Db9 Eb7 Bb7
If you re - fuse me, I will be blue And wait-ing all a lone; But if when you
mf più espress.
pp rall.
p espress.
a tempo.
Fm6 Bb7 Eb
hear my love call ring-ing clear, And I hear your
pp
Eb9 Ab Eb7 Ab
an - swer-ing ech - o, so dear,
mf molto espr.
Abm Abm6 Eb D7 Eb
Then I will know our love will come true, You'll be-long to
p
mf rit. e molto espr.
p a tempo.
Fm6 Bb6 Bb7+5 Eb
me, I'll be - long to you!
cresc.
rit.
mf
pp
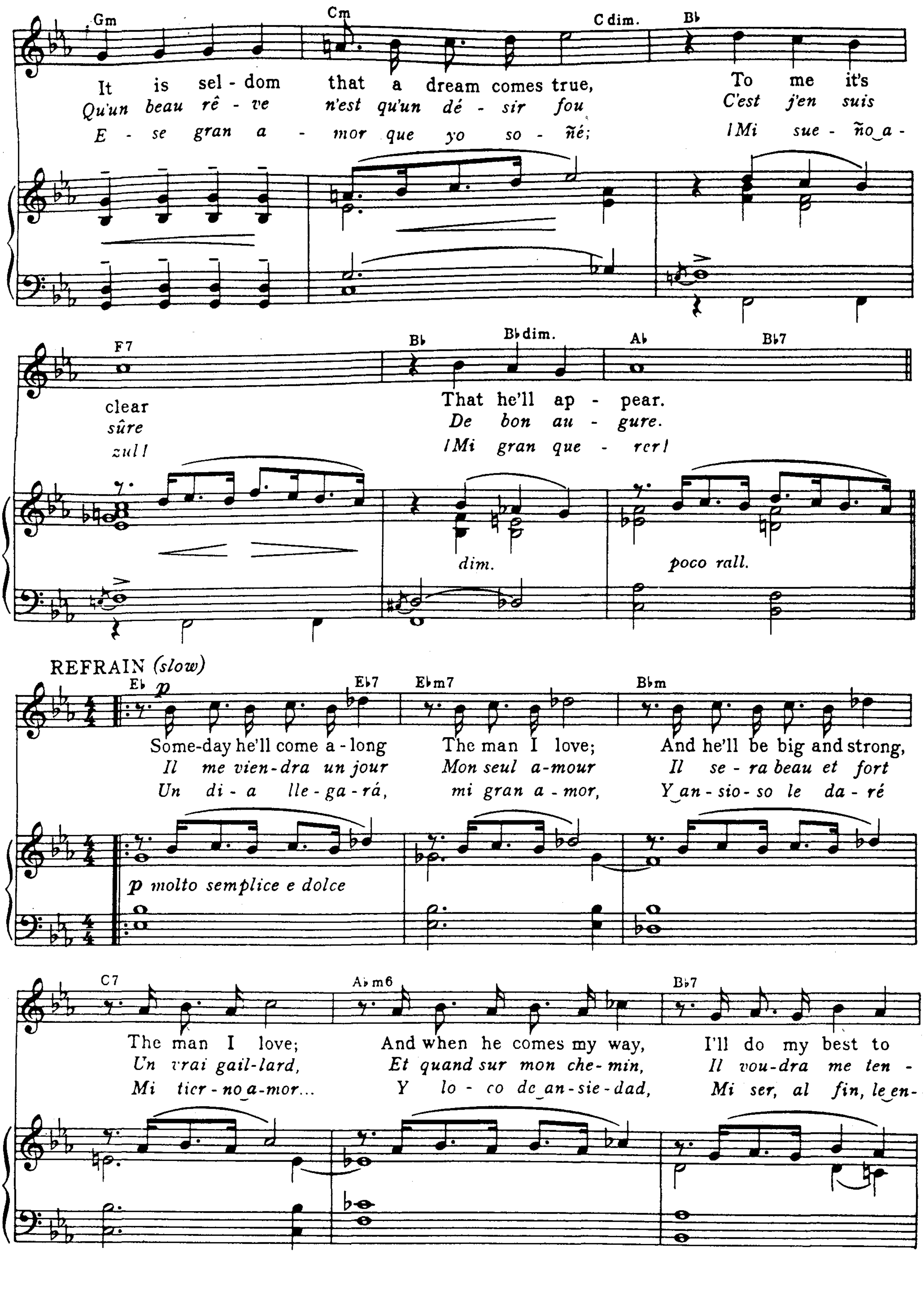
Words by
IRA GERSHWIN
French version by
EMELIA RENAUD
Spanish text by
Johnnie Camacho
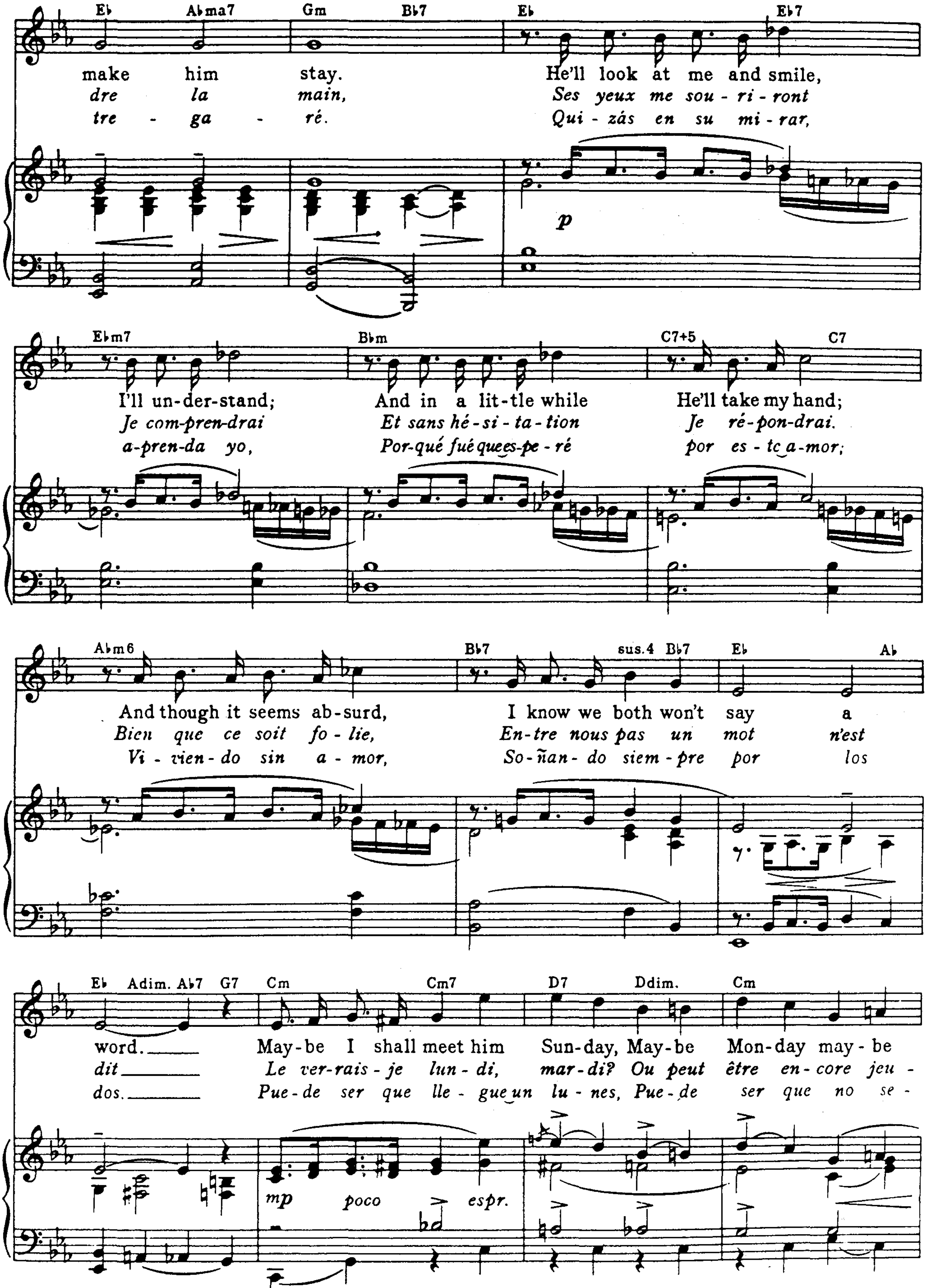
THE MAN I LOVE
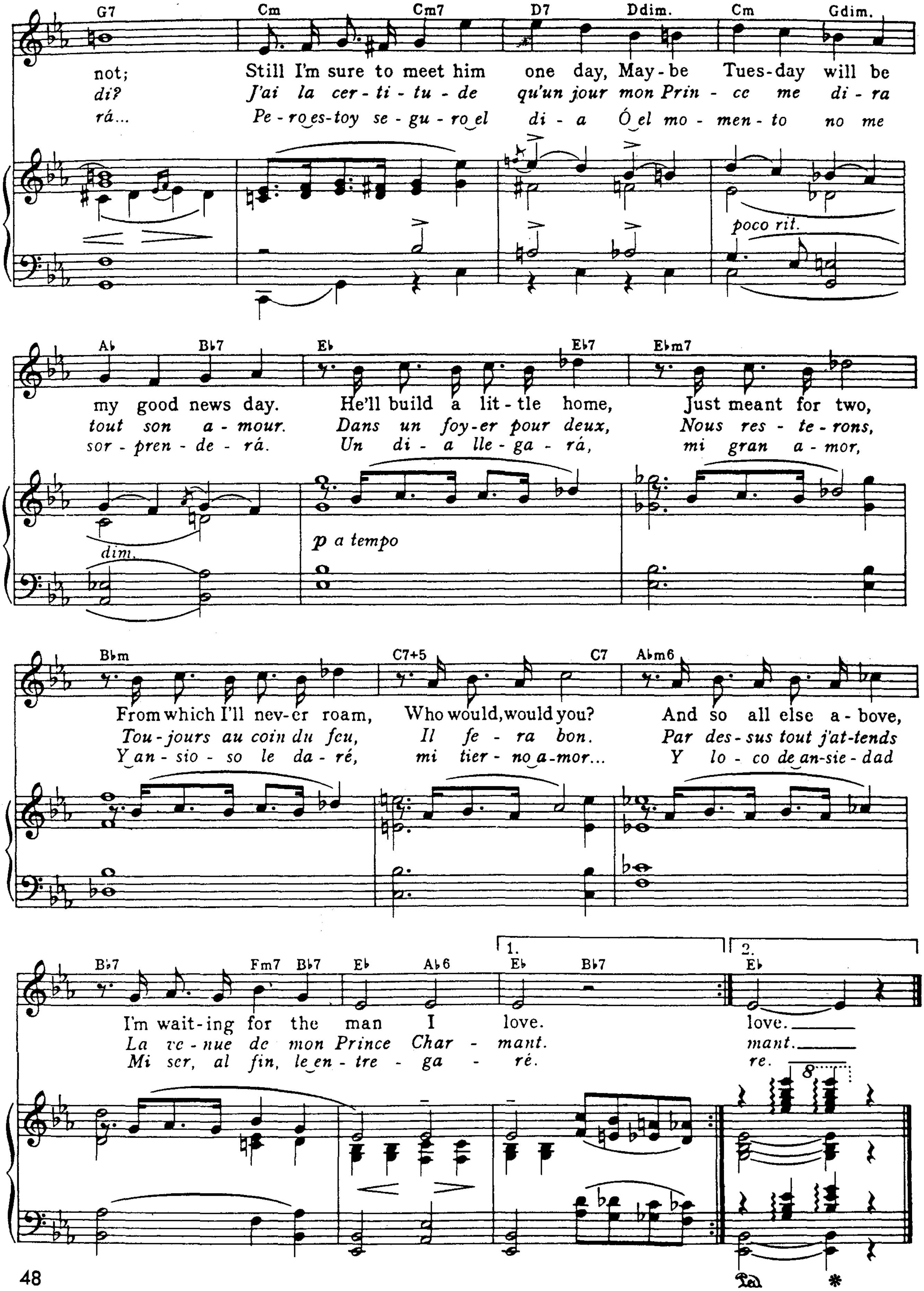
From "Lady Be Good"

Music by
GEORGE GERSHWIN




Gm Cm C dim. B♭
It is sel - dom that a dream comes true, To me it's
Qu'un beau rê - ve n'est qu'un dé - sir fou C'est j'en suis
E - se gran a - mor que yo so - ñé; ¡Mi sue - ño a -
F7 B♭ B♭dim. A♭ B♭7
clear That he'll ap - pear.
sûre De bon au - gure.
zul! ¡Mi gran que - rer!
dim.
poco rall.
REFRAIN (slow)
E♭ p E♭7 E♭m7 B♭m
Some-day he'll come a - long The man I love; And he'll be big and strong,
Il me vien-dra un jour Mon seul a-mour Il se - ra beau et fort
Un di - a lle - ga - rá, mi gran a - mor, Y an - sio - so le da - ré
p molto semplice e dolce
C7 A♭m6 B♭7
The man I love; And when he comes my way, I'll do my best to
Un vrai gail-lard, Et quand sur mon che - min, Il vou-dra me ten -
Mi tier - no a-mor... Y lo - co de an-sie-dad, Mi ser, al fin, le en-
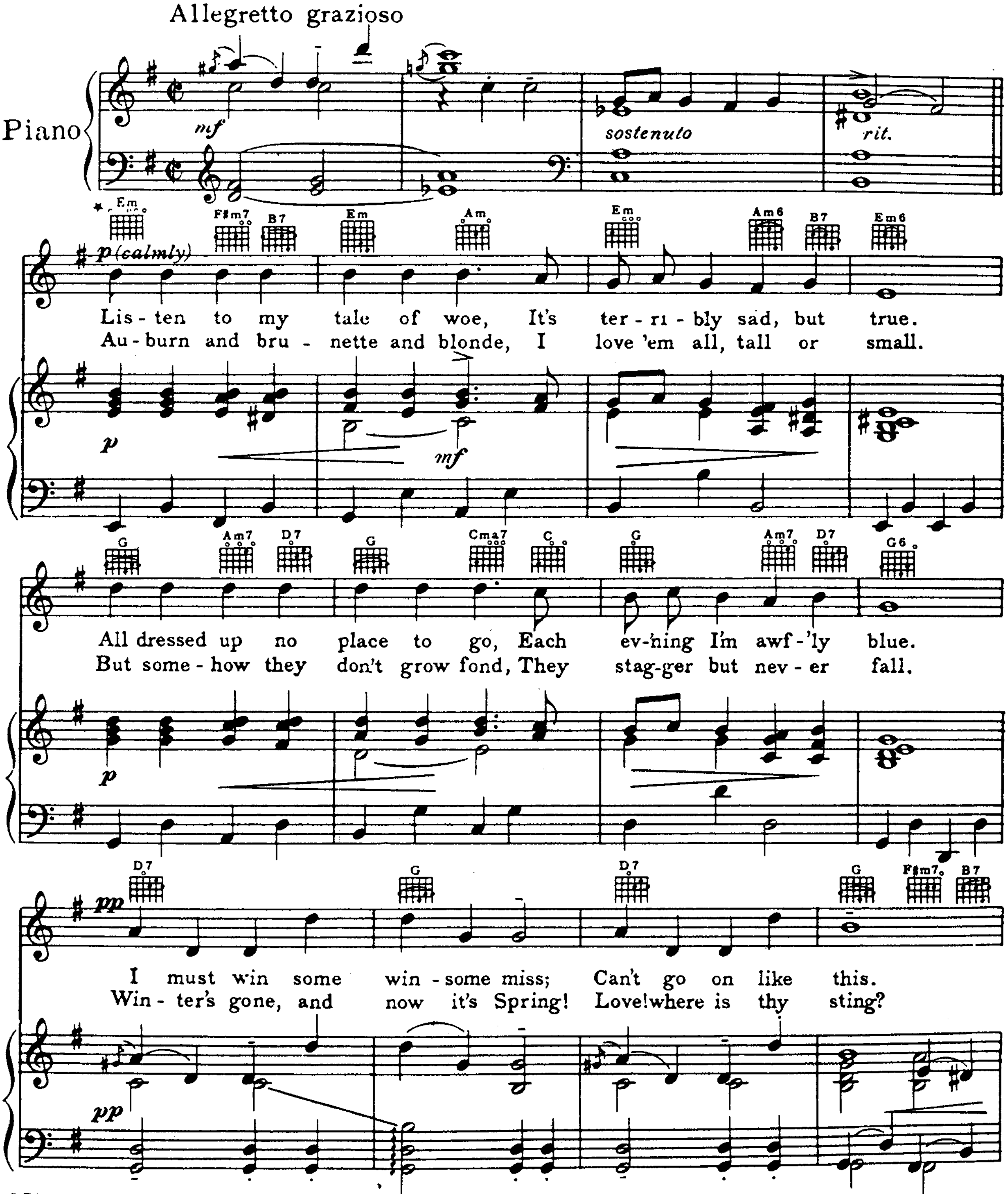

E♭ A♭ma7 Gm B♭7 E♭ E♭7
make him stay. He'll look at me and smile,
dre la main, Ses yeux me sou-ri-ront
tre - ga - ré. Qui-zás en su mi-rar,
p
E♭m7 B♭m C7+5 C7
I'll un-der-stand; And in a lit-tle while He'll take my hand;
Je com-pren-drai Et sans hé-si-ta-tion Je ré-pon-drai.
a-pren-da yo, Por-qué fué quees-pe-ré por es-te a-mor;
A♭m6 B♭7 sus.4 B♭7 E♭ A♭
And though it seems ab-surd, I know we both won't say a
Bien que ce soit fo-lie, En-tre nous pas un mot n'est
Vi-vien-do sin a-mor, So-ñan-do siem-pre por los
E♭ Adim. A♭7 G7 Cm Cm7 D7 Ddim. Cm
word. May-be I shall meet him Sun-day, May-be Mon-day may-be
dit Le ver-rais-je lun-di, mar-di? Ou peut être en-core jeu-
dos. Pue-de ser que lle-gue un lu-nes, Pue-de ser que no se-
mp poco espr.


G7 Cm Cm7 D7 Ddim. Cm Gdim.
not; Still I'm sure to meet him one day, May-be Tues-day will be
di? J'ai la cer-ti-tu-de qu'un jour mon Prin-ce me di-ra
rá... Pe-ro es-toy se-gu-ro el di-a Ó el mo-men-to no me
poco rit.
Ab Bb7 Eb Eb7 Ebm7
my good news day. He'll build a lit-tle home, Just meant for two,
tout son a-mour. Dans un foy-er pour deux, Nous res-te-rons,
sor-pren-de-rá. Un di-a lle-ga-rá, mi gran a-mor,
dim.
p a tempo
Bbm C7+5 C7 Abm6
From which I'll nev-er roam, Who would, would you? And so all else a-bove,
Tou-jours au coin du feu, Il fe-ra bon. Par des-sus tout j'at-tends
Y an-sio-so le da-ré, mi tier-no a-mor... Y lo-co de an-sie-dad
Bb7 Fm7 Bb7 Eb Ab6 1. Eb Bb7 2. Eb
I'm wait-ing for the man I love. love.
La ve-nue de mon Prince Char-mant. mant.
Mi ser, al fin, le en-tre-ga-ré. re.
8
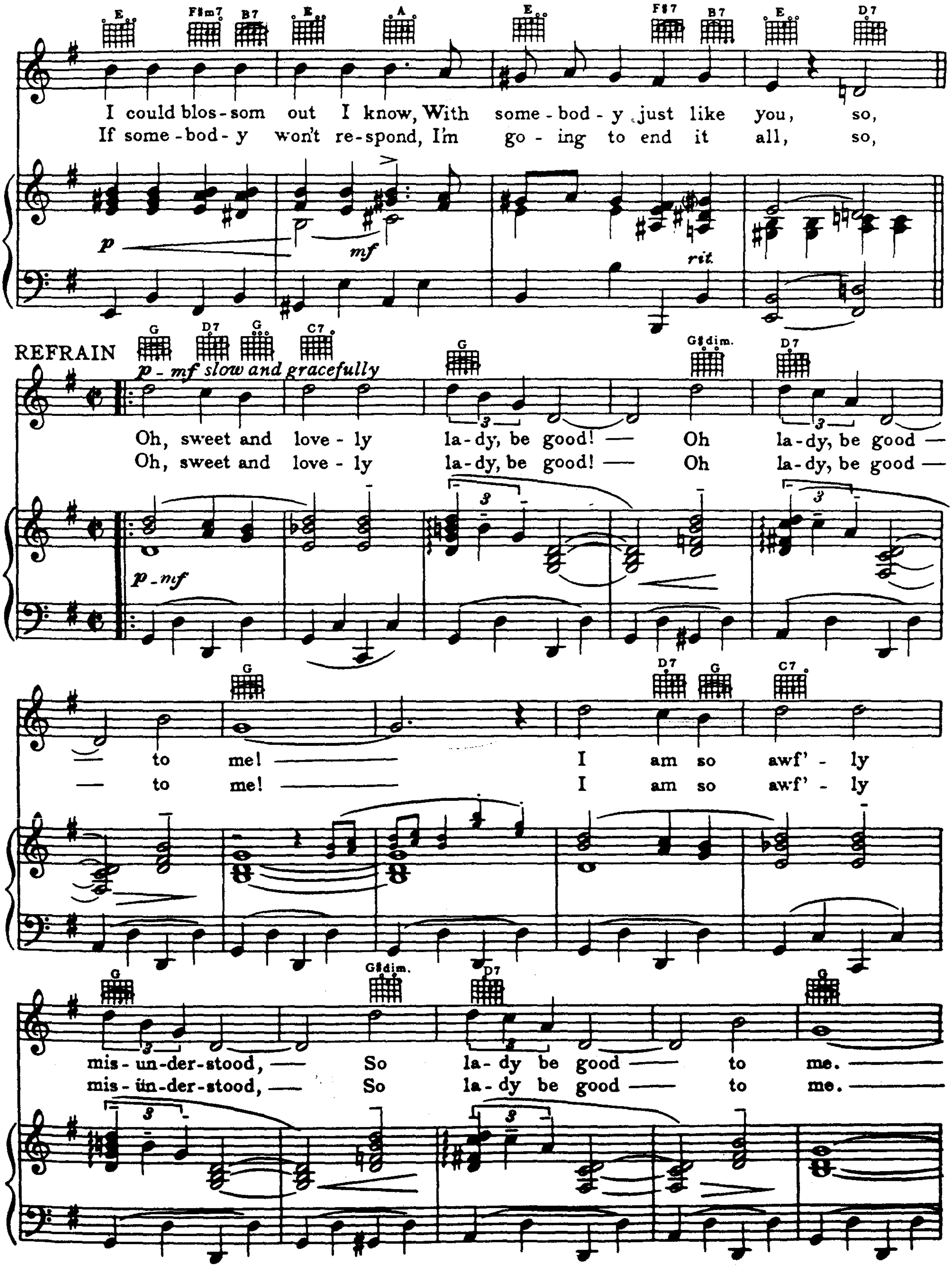
Oh, Lady Be Good!
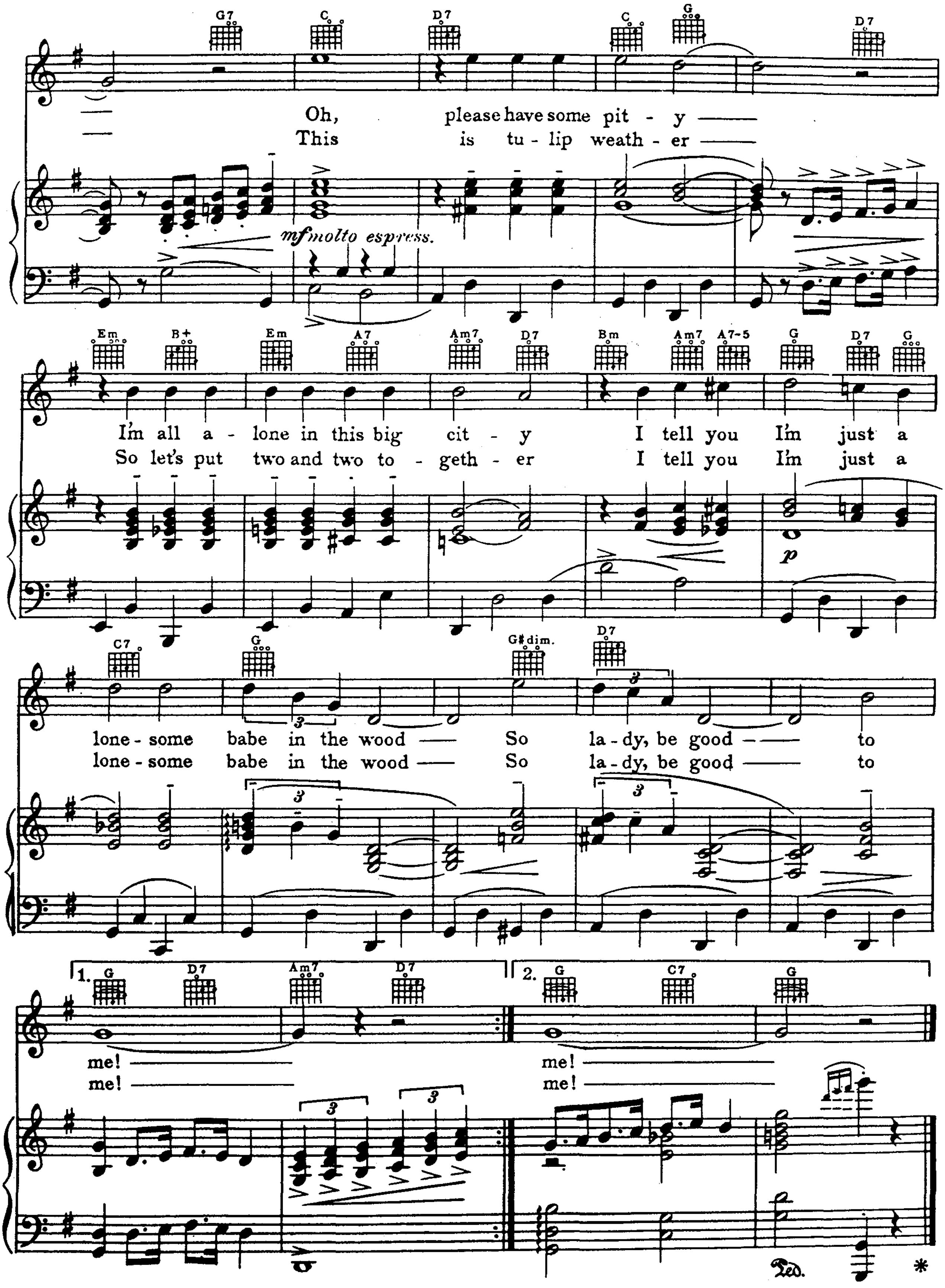
Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN



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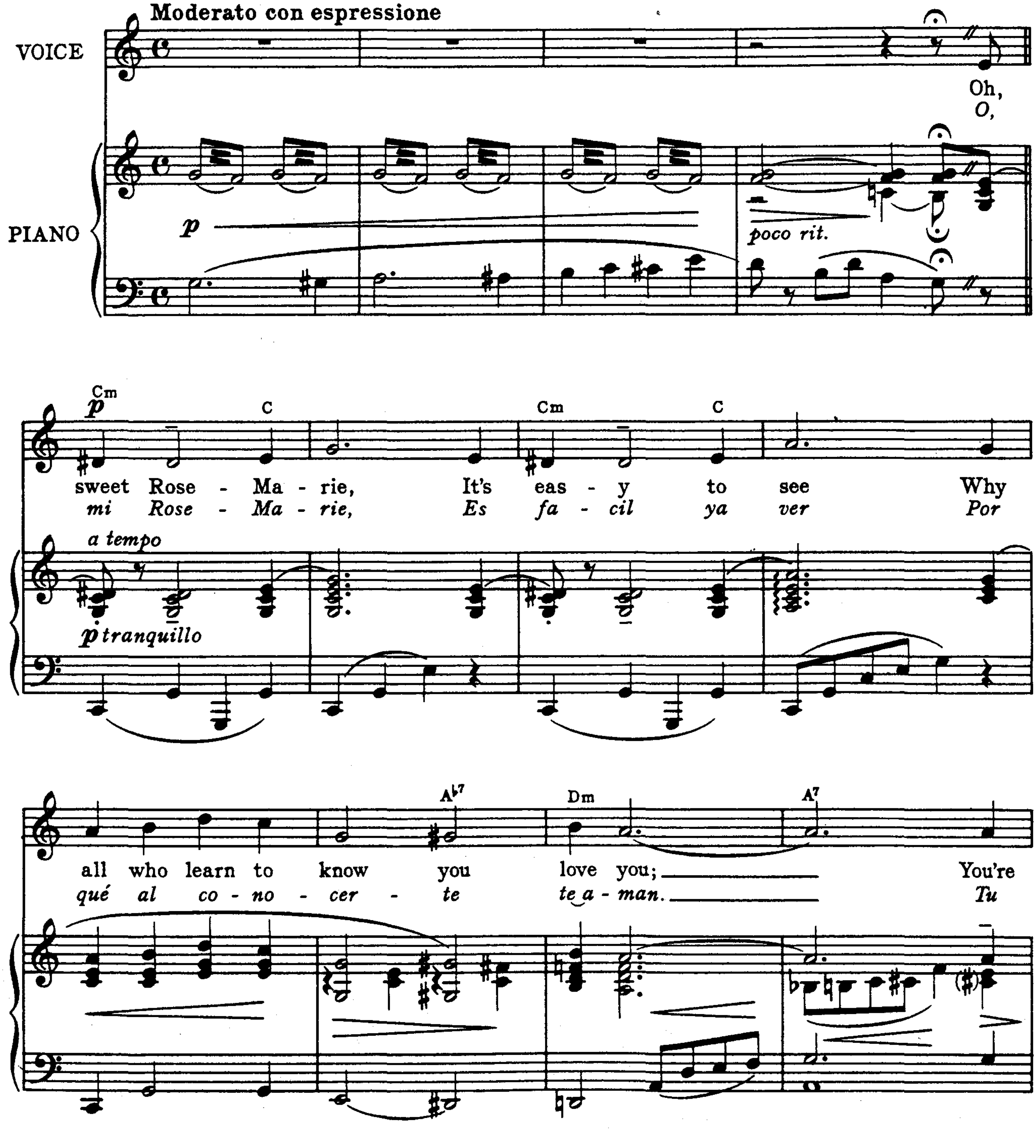

E F#m7 B7 E A E F#7 B7 E D7
I could blos-som out I know, With some-bod-y just like you, so,
If some-bod-y won't re-spond, I'm go-ing to end it all, so,
p mf rit.
REFRAIN
G D7 G C7 G G#dim. D7
p - mf slow and gracefully
Oh, sweet and love-ly la-dy, be good! — Oh la-dy, be good —
Oh, sweet and love-ly la-dy, be good! — Oh la-dy, be good —
p - mf
G D7 G C7
— to me! — I am so awf'-ly
— to me! — I am so awf'-ly
G G#dim. D7 G
mis-un-der-stood, — So la-dy be good — to me. —
mis-ün-der-stood, — So la-dy be good — to me. —
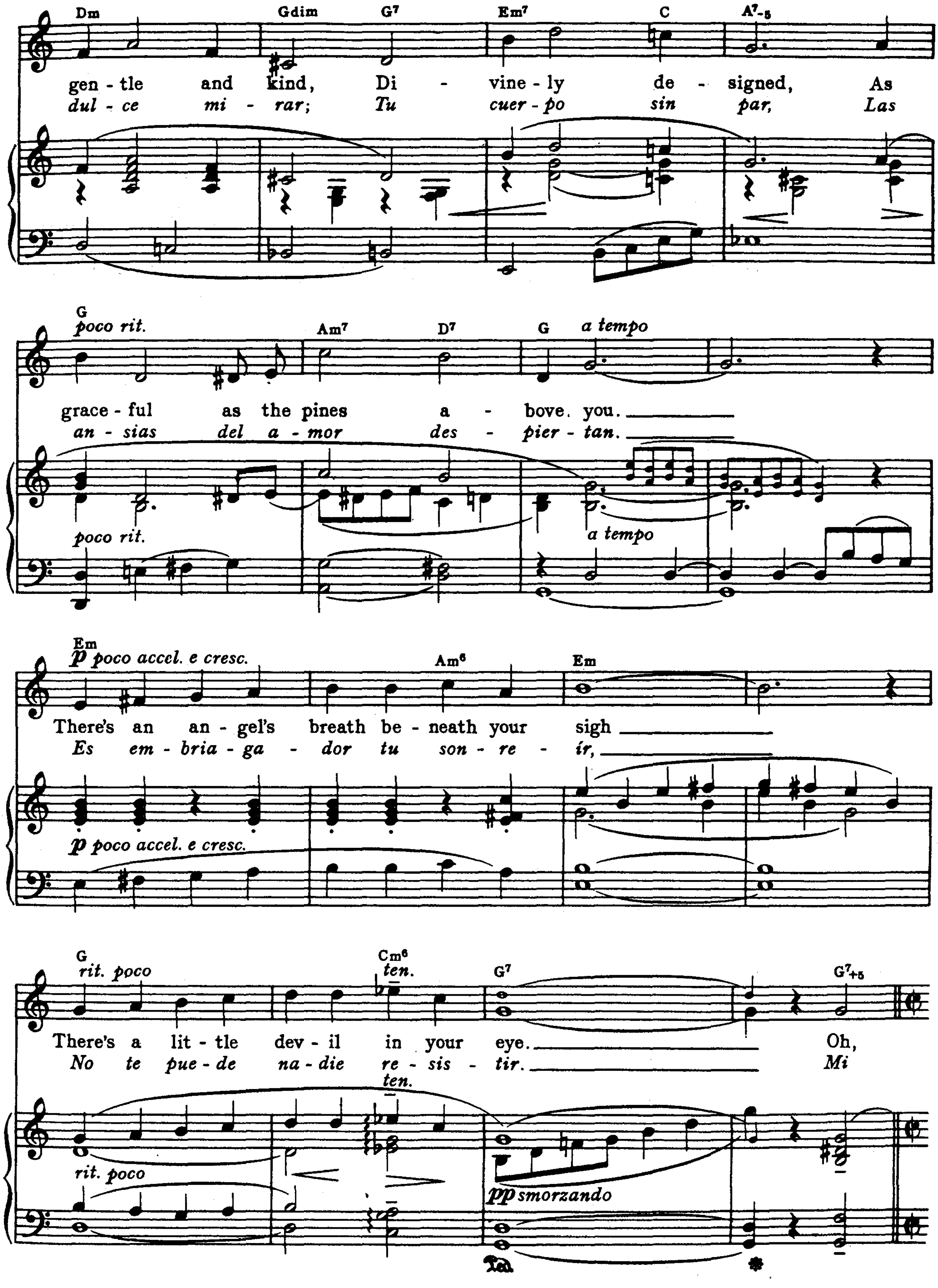

G7 C D7 C G D7
Oh, please have some pit - y
This is tu - lip weath - er
mf molto espress.
Em B+ Em A7 Am7 D7 Bm Am7 A7-5 G D7 G
I'm all a - lone in this big cit - y I tell you I'm just a
So let's put two and two to - geth - er I tell you I'm just a
p
C7 G G#dim. D7
lone - some babe in the wood So la - dy, be good to
lone - some babe in the wood So la - dy, be good to
1. G D7 Am7 D7
me!
me!
2. G C7 G
me!
me!
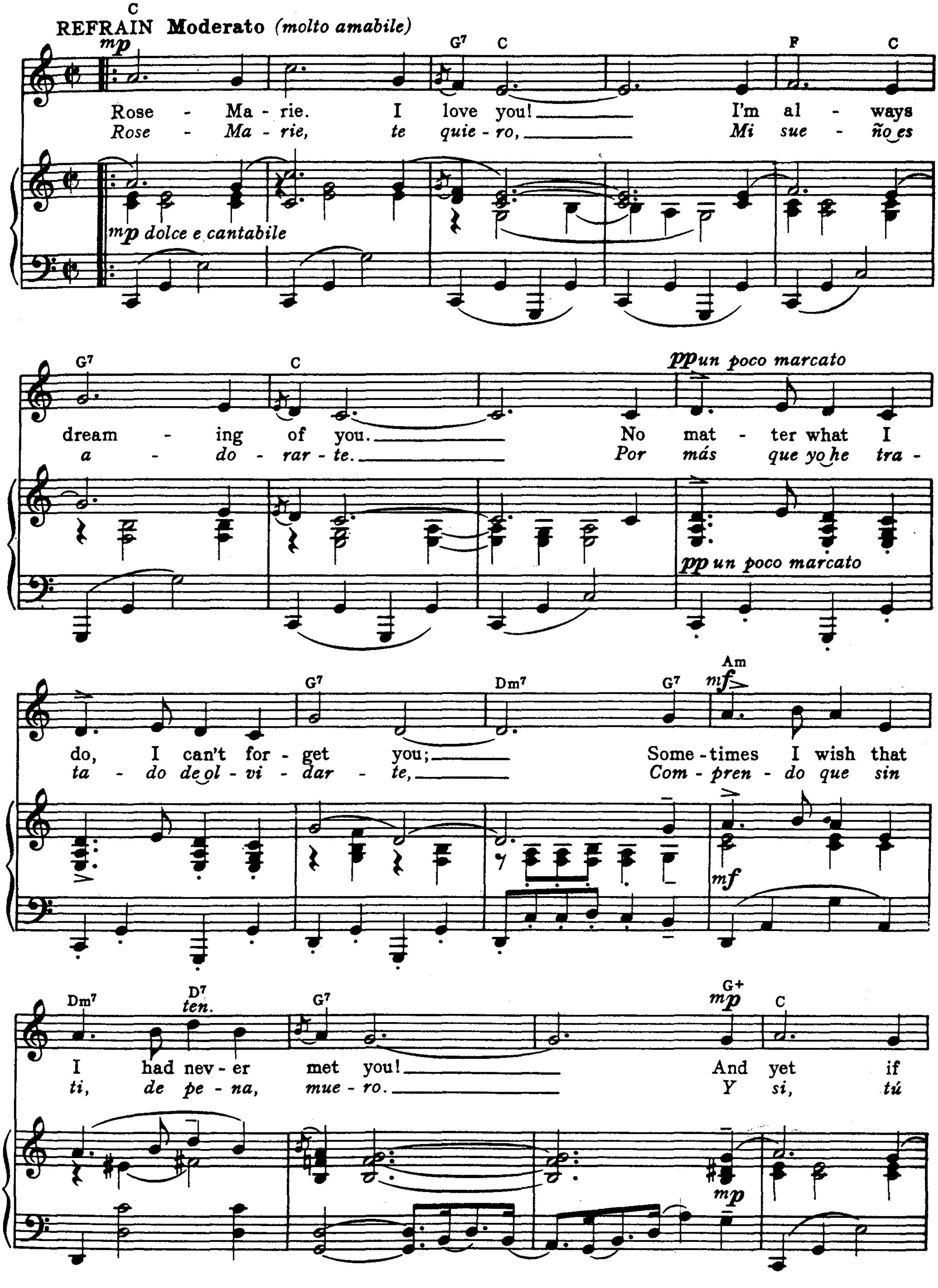
ROSE-MARIE
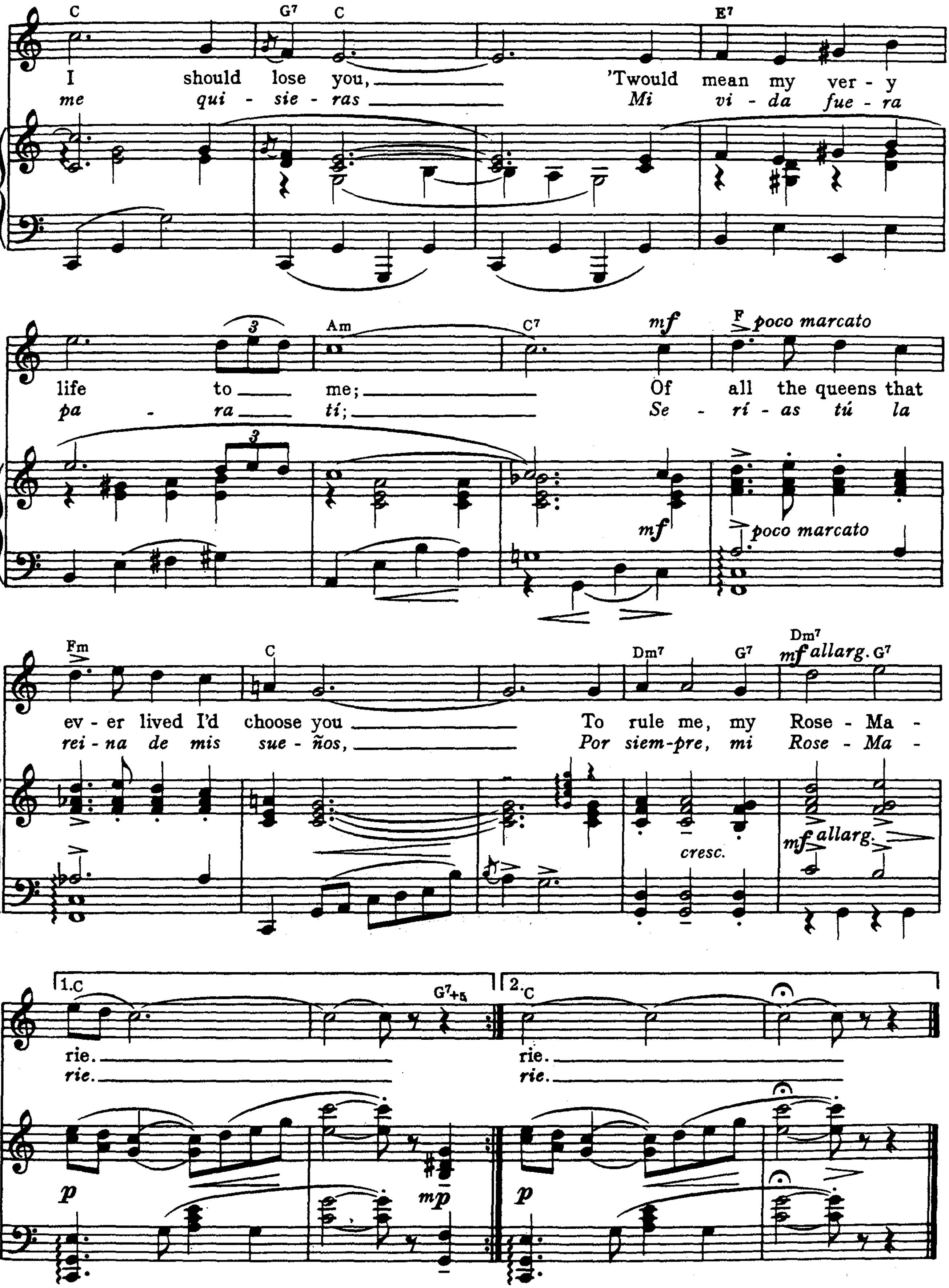
Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd
Spanish text by
Johnnie Camacho

Music by
RUDOLF FRIML




Dm Gdim G7 Em7 C A7-5
gen - tle and kind, Di - vine - ly de - signed, As
dul - ce mi - rar; Tu cuer - po sin par, Las
G poco rit. Am7 D7 G a tempo
grace - ful as the pines a - bove. you.
an - sias del a - mor des - pier - tan.
poco rit.
a tempo
Em p poco accel. e cresc. Am6 Em
There's an an - gel's breath be - neath your sigh
Es em - bria - ga - dor tu son - re - ír,
p poco accel. e cresc.
G rit. poco Cm6 ten. G7 G7+5
There's a lit - tle dev - il in your eye. Oh,
No te pue - de na - die re - sis - tir. Mi
ten.
rit. poco
pp smorzando
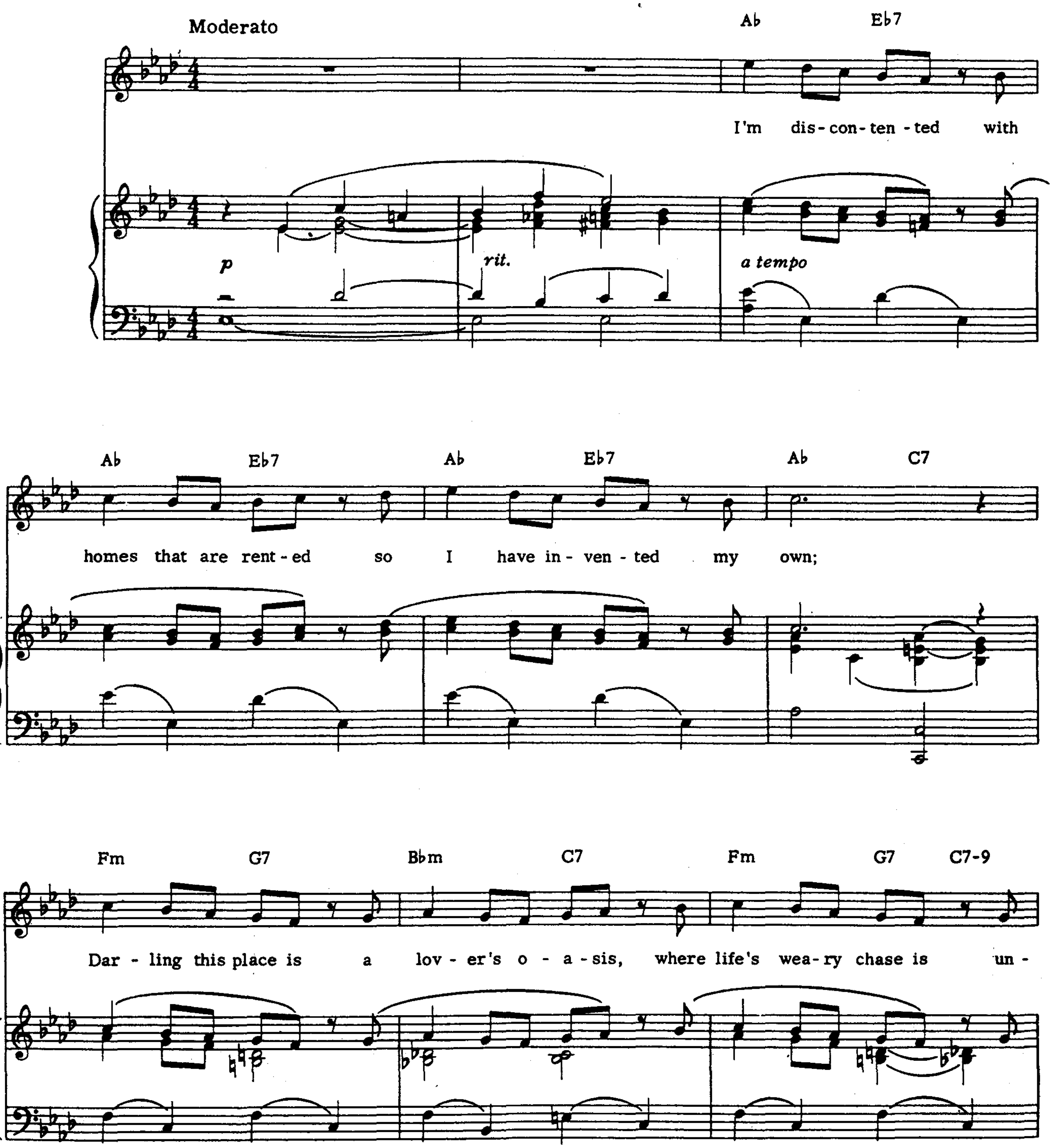

REFRAIN Moderato (molto amabile)
mp
C G7 C F C
Rose - Ma - rie. I love you! I'm al - ways
Rose - Ma - rie, te quie - ro, Mi sue - ño es
mp dolce e cantabile
G7 C
pp un poco marcato
dream - ing of you. No mat - ter what I
a - do - rar - te. Por más que yo he tra -
pp un poco marcato
G7 Dm7 G7 Am
mf
do, I can't for - get you; Some - times I wish that
ta - do de ol - vi - dar - te, Com - pren - do que sin
mf
Dm7 D7 G7 G+ C
ten.
mp
I had nev - er met you! And yet if
ti, de pe - na, mue - ro. Y si, tú
mp
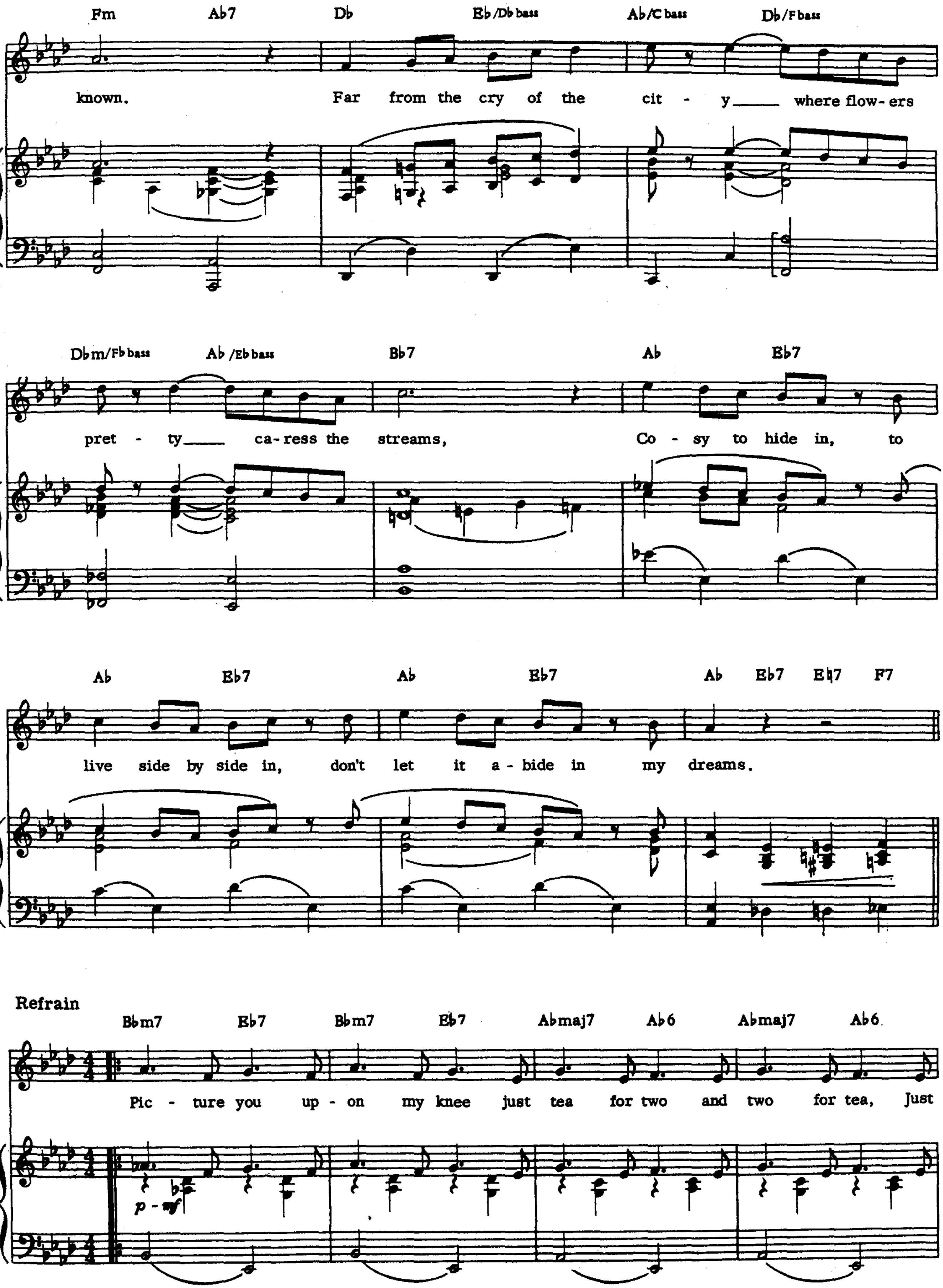

C G7 C E7
I should lose you, 'Twould mean my ver - y
me qui - sie - ras Mi vi - da fue - ra
Am C7 mf F poco marcato
life to me; Of all the queens that
pa - ra tí; Se - rí - as tú la
mf poco marcato
Fm C Dm7 G7 Dm7 mf allarg. G7
ev - er lived I'd choose you To rule me, my Rose - Ma -
rei - na de mis sue - ños, Por siem-pre, mi Rose - Ma -
cresc.
mf allarg.
1.C G7+5 2.C
rie. rie.
rie. rie.
p mp p
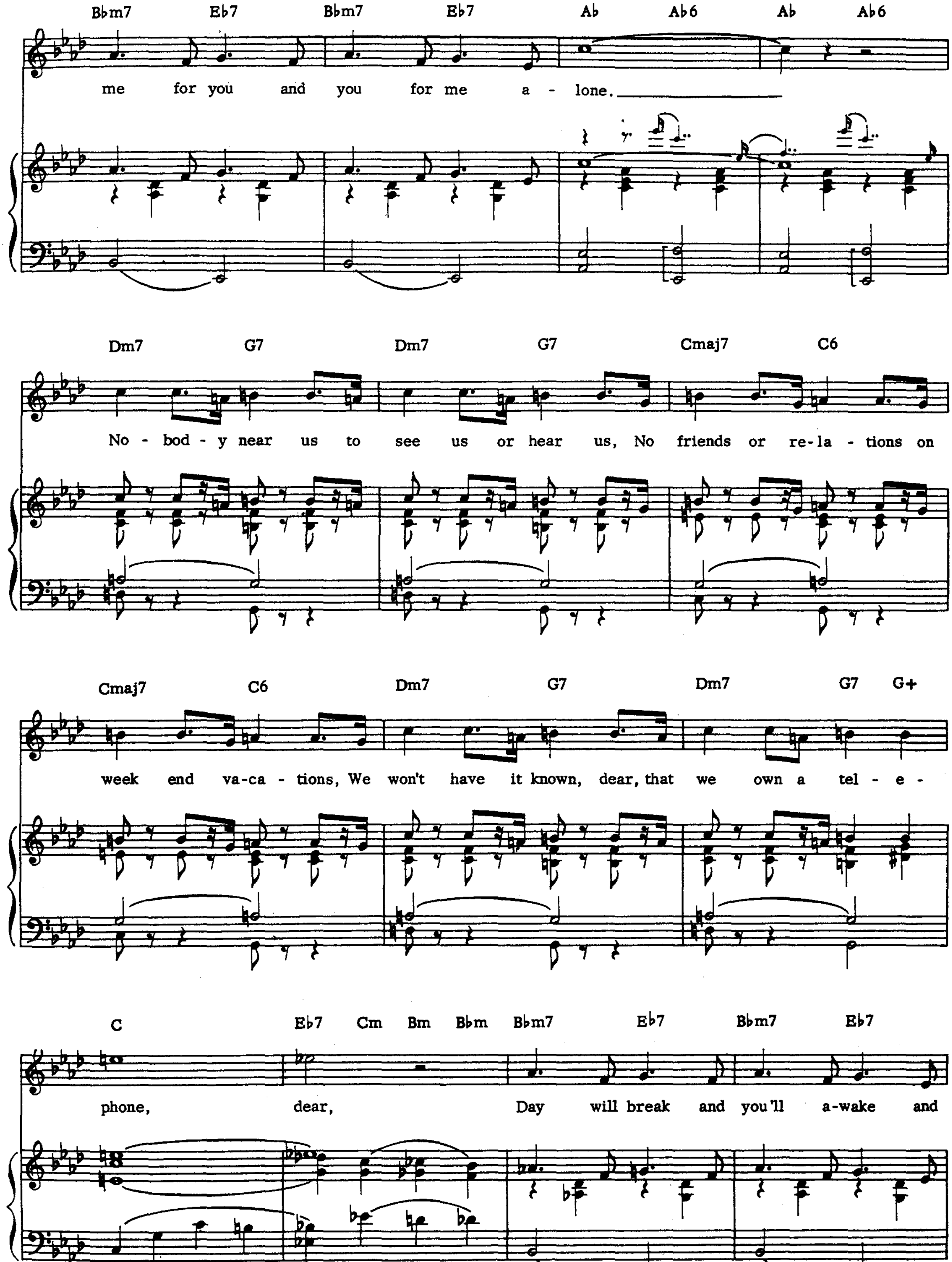
TEA FOR TWO
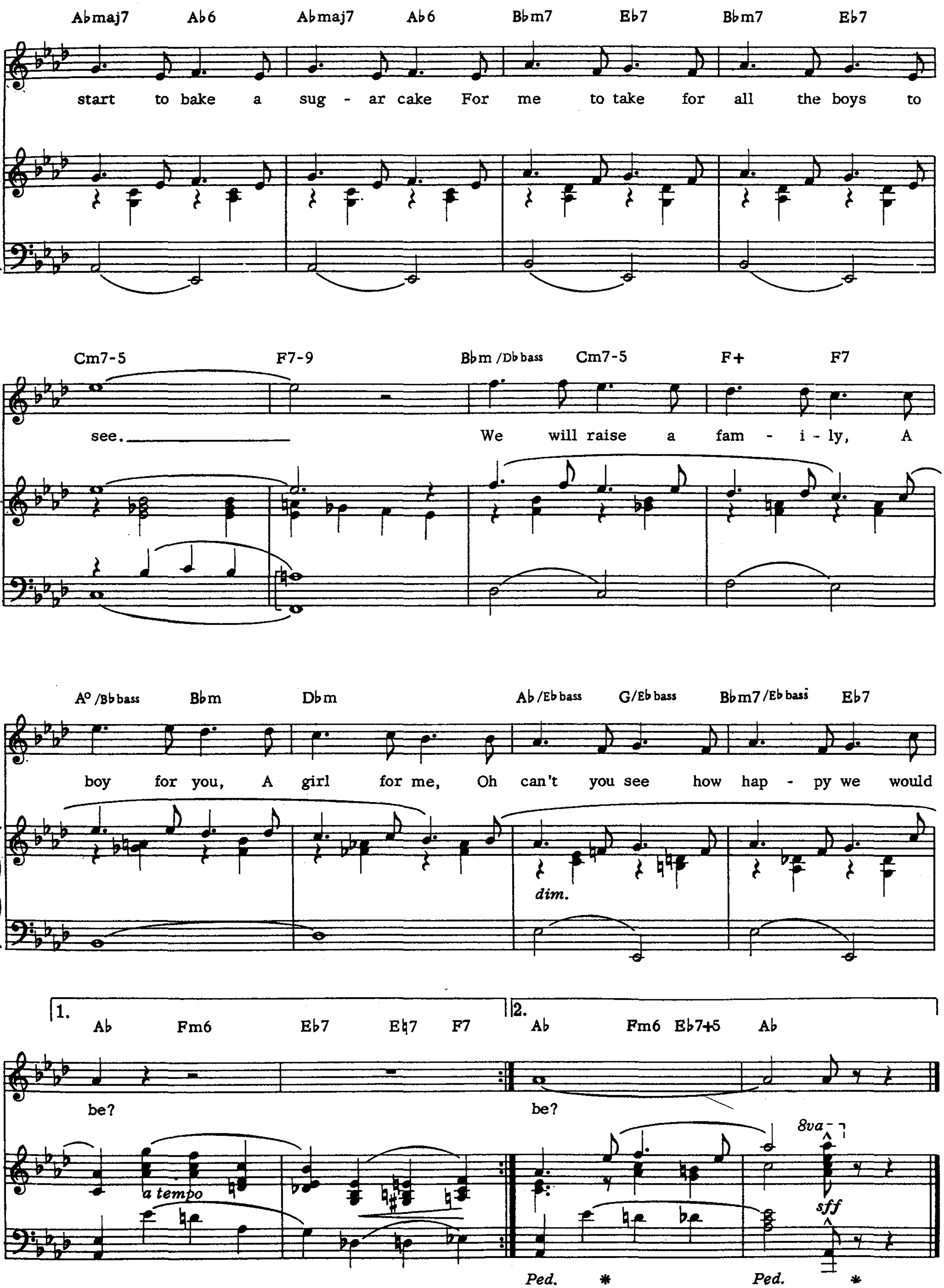
Words by
IRVING CAESAR

Music by
VINCENT YOUMANS




Fm Ab7 Db Eb/Db bass Ab/C bass Db/F bass
known. Far from the cry of the cit - y where flow-ers
Dbm/Fb bass Ab/Eb bass Bb7 Ab Eb7
pret - ty ca-ress the streams, Co - sy to hide in, to
Ab Eb7 Ab Eb7 Ab Eb7 E♮7 F7
live side by side in, don't let it a - bide in my dreams.
Refrain
Bbm7 Eb7 Bbm7 Eb7 Abmaj7 Ab6 Abmaj7 Ab6
Pic - ture you up - on my knee just tea for two and two for tea, Just
p - mf


Bbm7 Eb7 Bbm7 Eb7 Ab Ab6 Ab Ab6
me for you and you for me a - lone.
Dm7 G7 Dm7 G7 Cmaj7 C6
No - bod - y near us to see us or hear us, No friends or re- la - tions on
Cmaj7 C6 Dm7 G7 Dm7 G7 G+
week end va-ca - tions, We won't have it known, dear, that we own a tel - e -
C Eb7 Cm Bm Bbm Bbm7 Eb7 Bbm7 Eb7
phone, dear, Day will break and you'll a-wake and

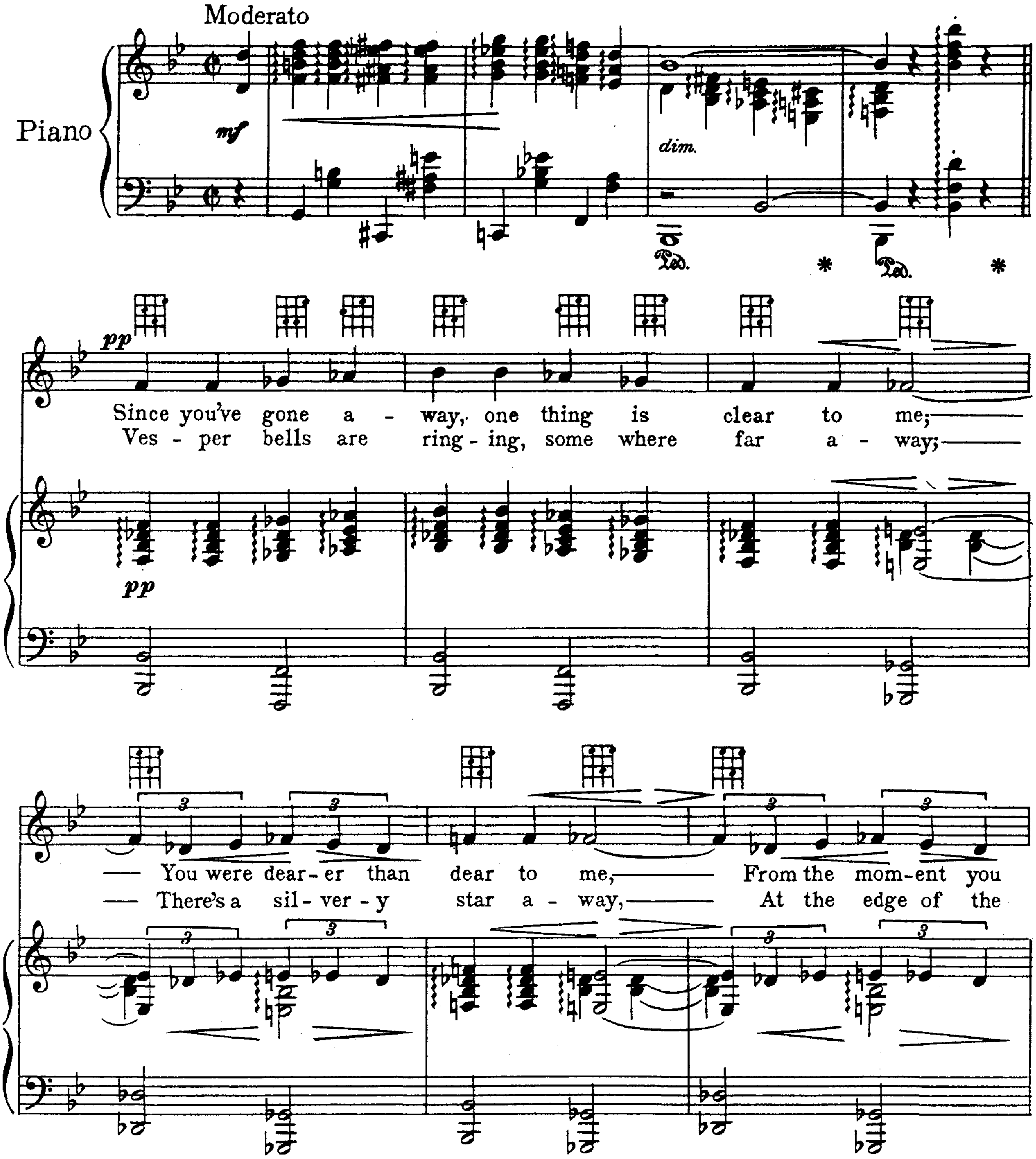

Abmaj7 Ab6 Abmaj7 Ab6 Bbm7 Eb7 Bbm7 Eb7
start to bake a sug - ar cake For me to take for all the boys to
Cm7-5 F7-9 Bbm /Db bass Cm7-5 F+ F7
see. We will raise a fam - i - ly, A
A° /Bb bass Bbm Dbm Ab /Eb bass G/Eb bass Bbm7 /Eb bass Eb7
boy for you, A girl for me, Oh can't you see how hap - py we would
dim.
1. Ab Fm6 Eb7 E♮7 F7
be?
a tempo
2. Ab Fm6 Eb7+5 Ab
be?
8va
sff
Ped. * Ped. *
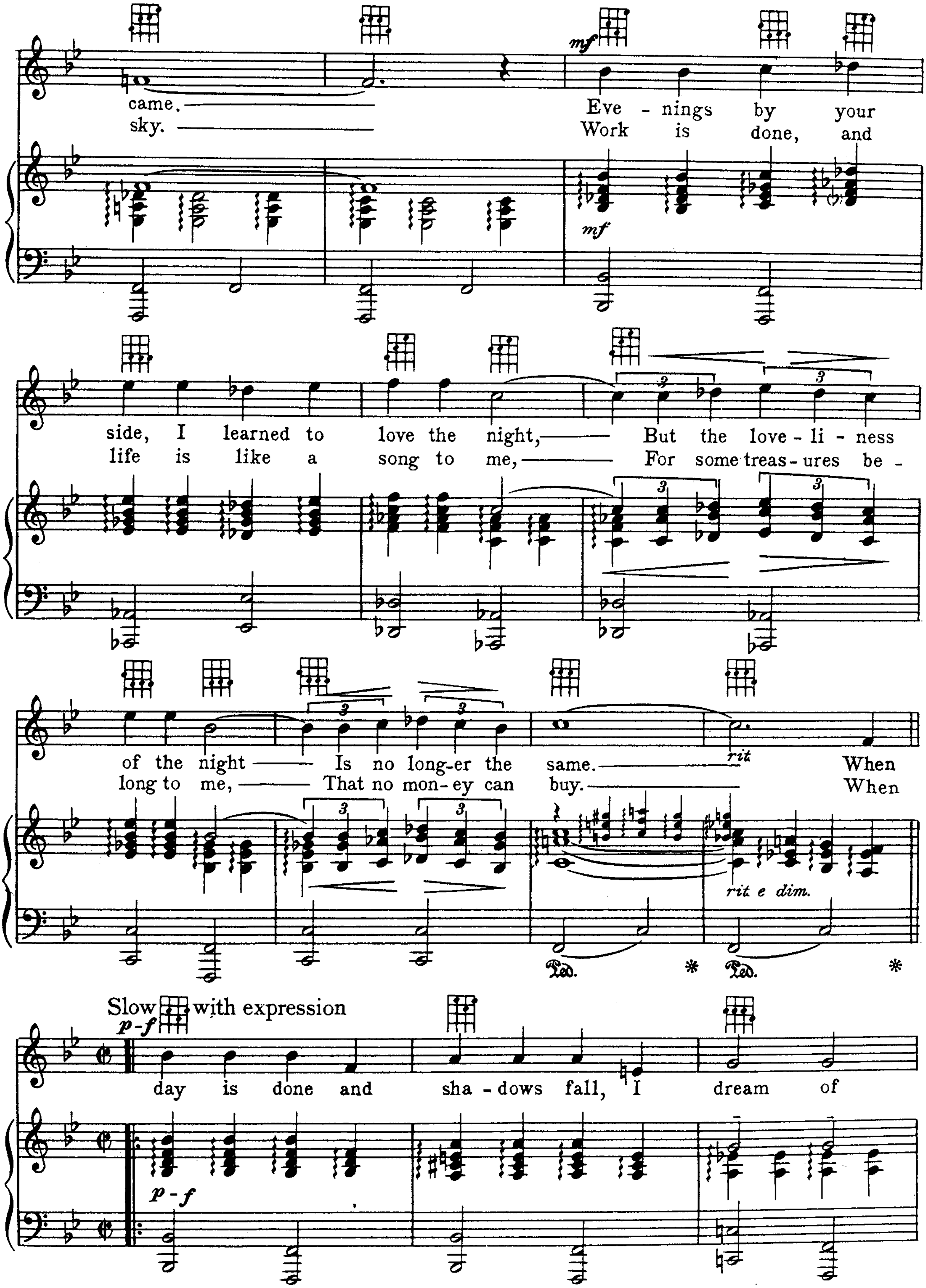
When Day Is Done
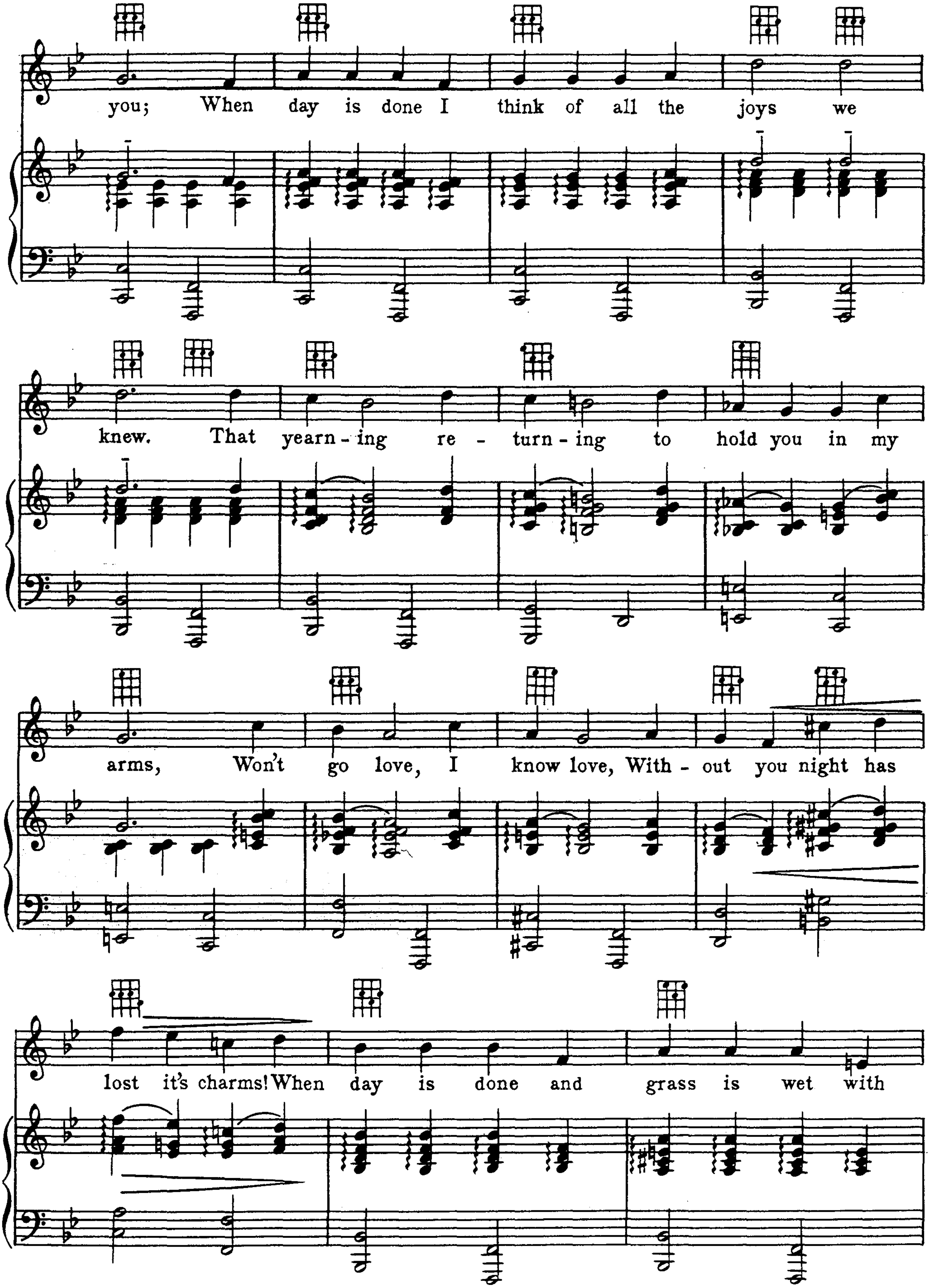
Tune Ukulele
B♭ E♭ G C
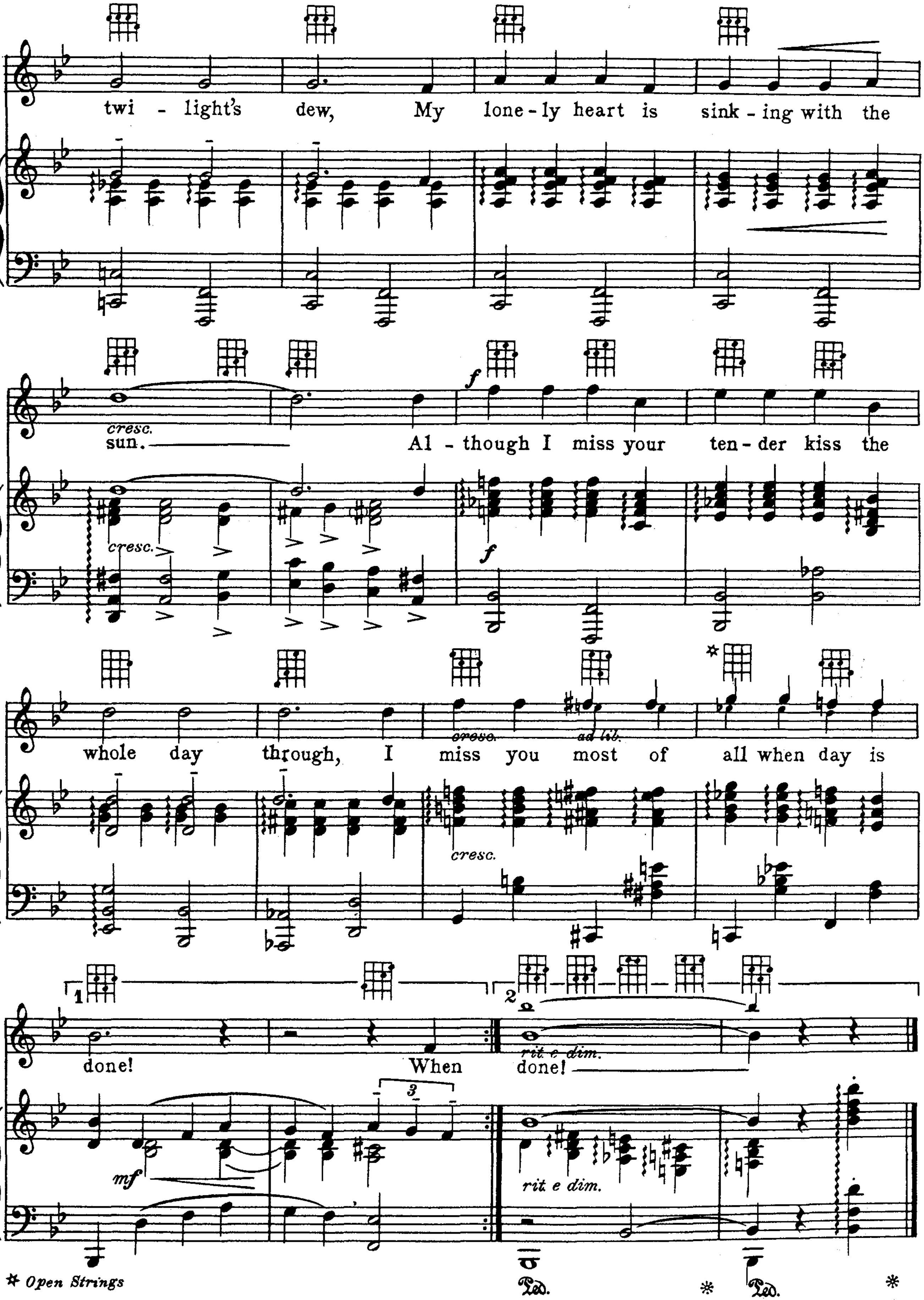
Words by
B.G. DE SYLVA

Music by
DR. ROBERT KATSCHER




mf
came. Eve - nings by your
sky. Work is done, and
side, I learned to love the night, But the love - li - ness
life is like a song to me, For some treas - ures be -
of the night Is no long - er the same. When
long to me, That no mon - ey can buy. When
rit
rit. e dim.
Slow with expression
p - f
day is done and sha - dows fall, I dream of


you; When day is done I think of all the joys we
knew. That yearn - ing re - turn - ing to hold you in my
arms, Won't go love, I know love, With - out you night has
lost it's charms! When day is done and grass is wet with
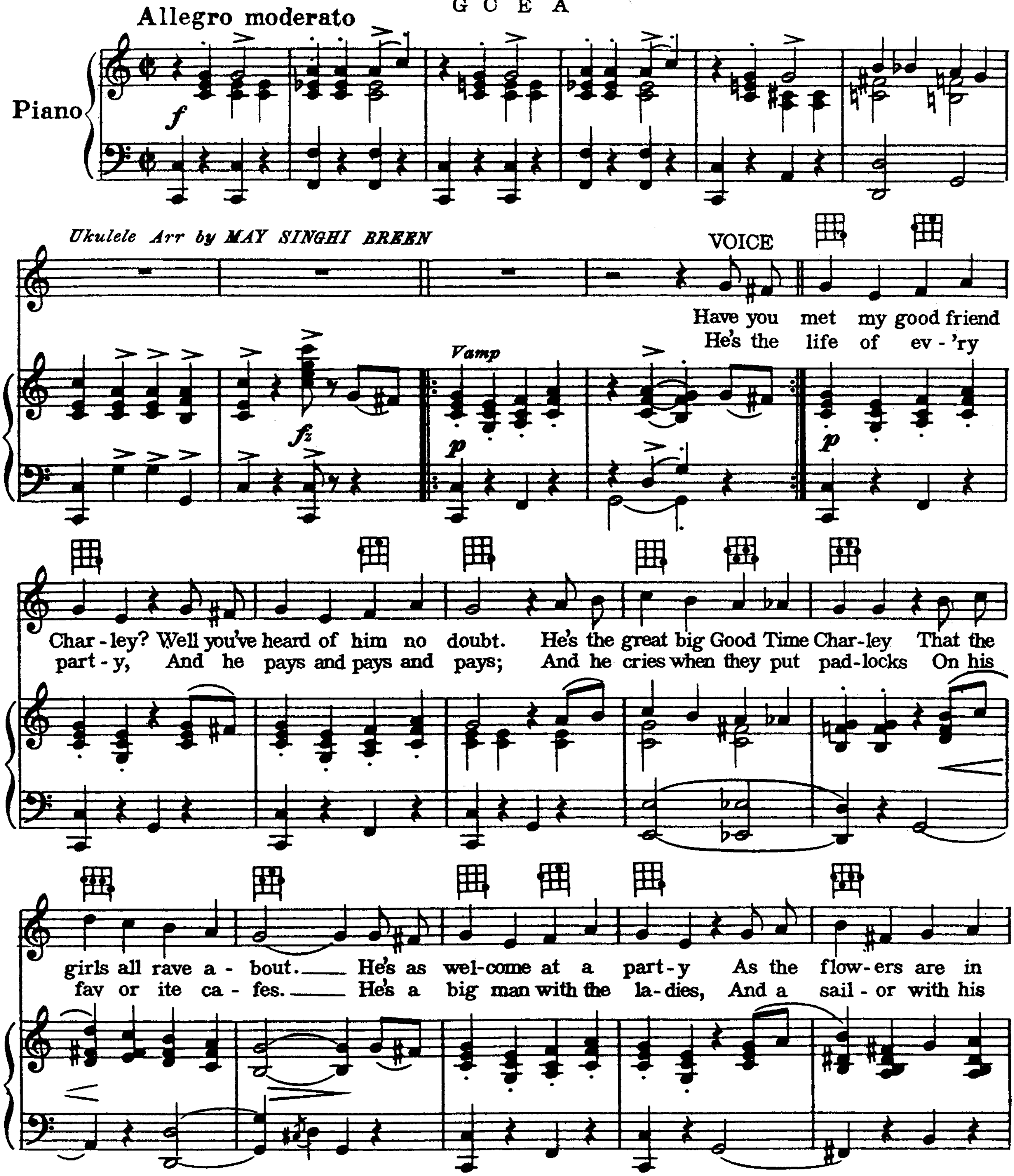


✡ *Open Strings*
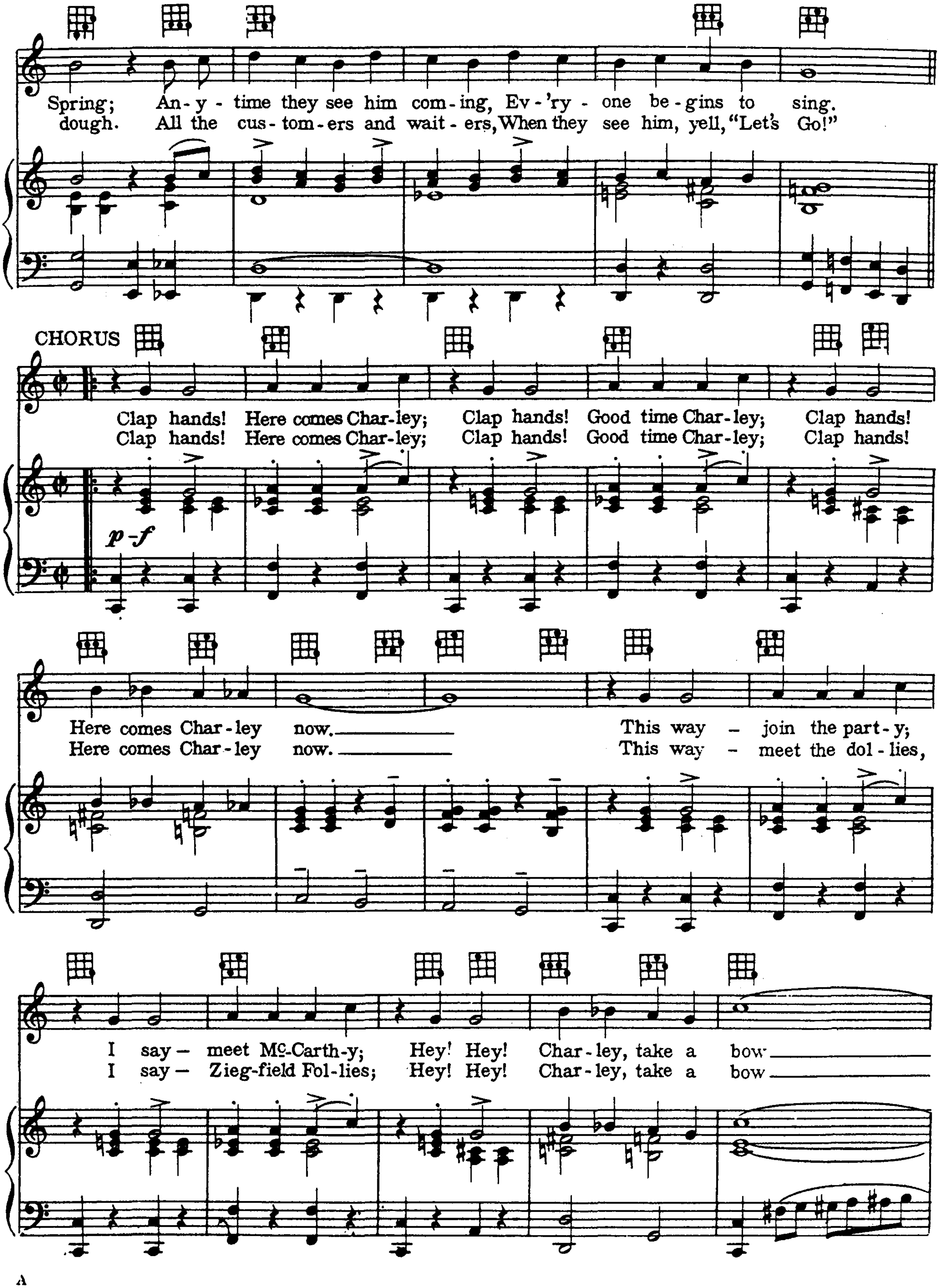
CLAP HANDS!
Here Comes Charley!

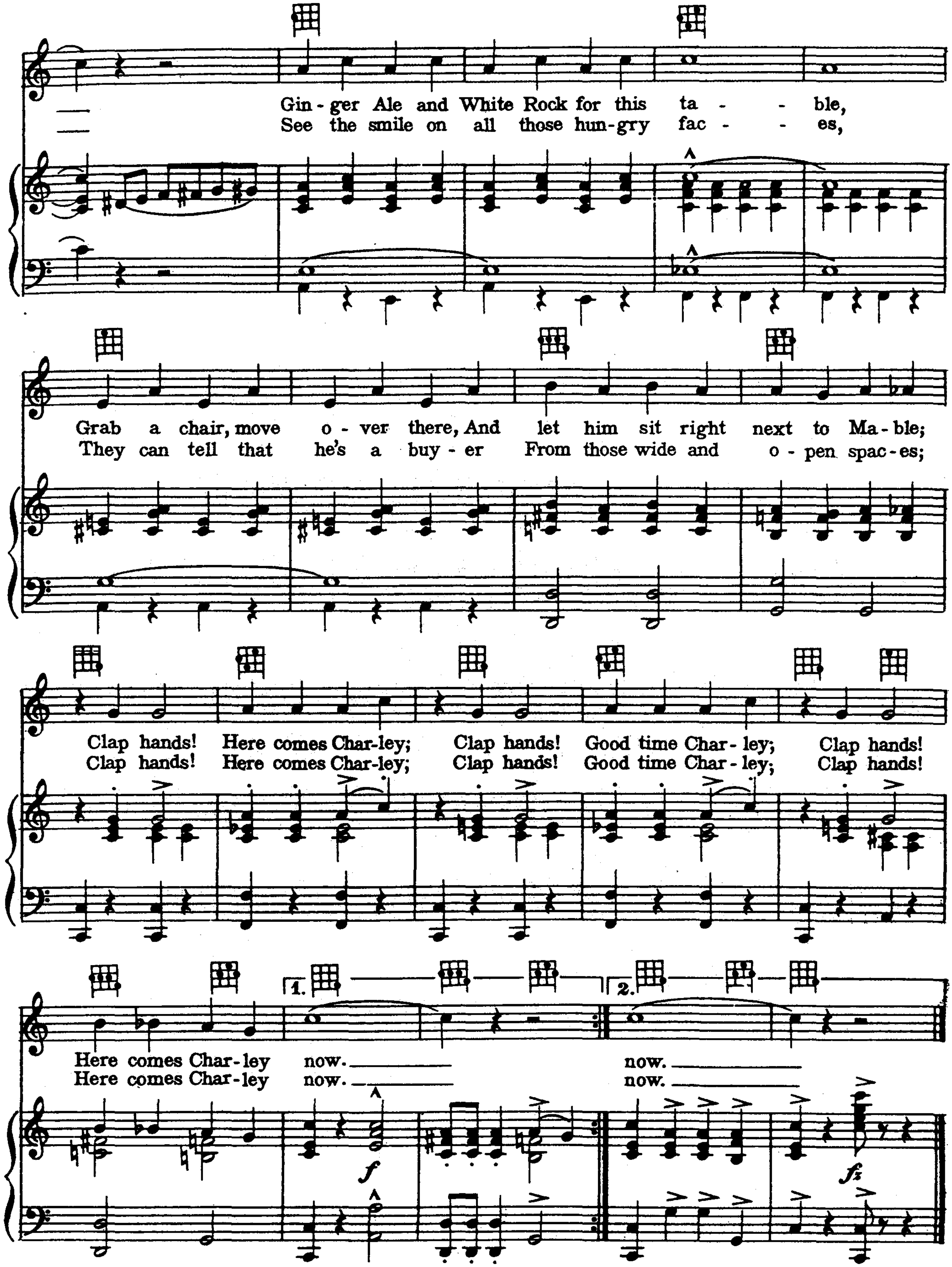
Lyric by
BILLY ROSE &
BALLARD MacDONALD

Tune Ukulele
G C E A

Music by
JOSEPH MEYER
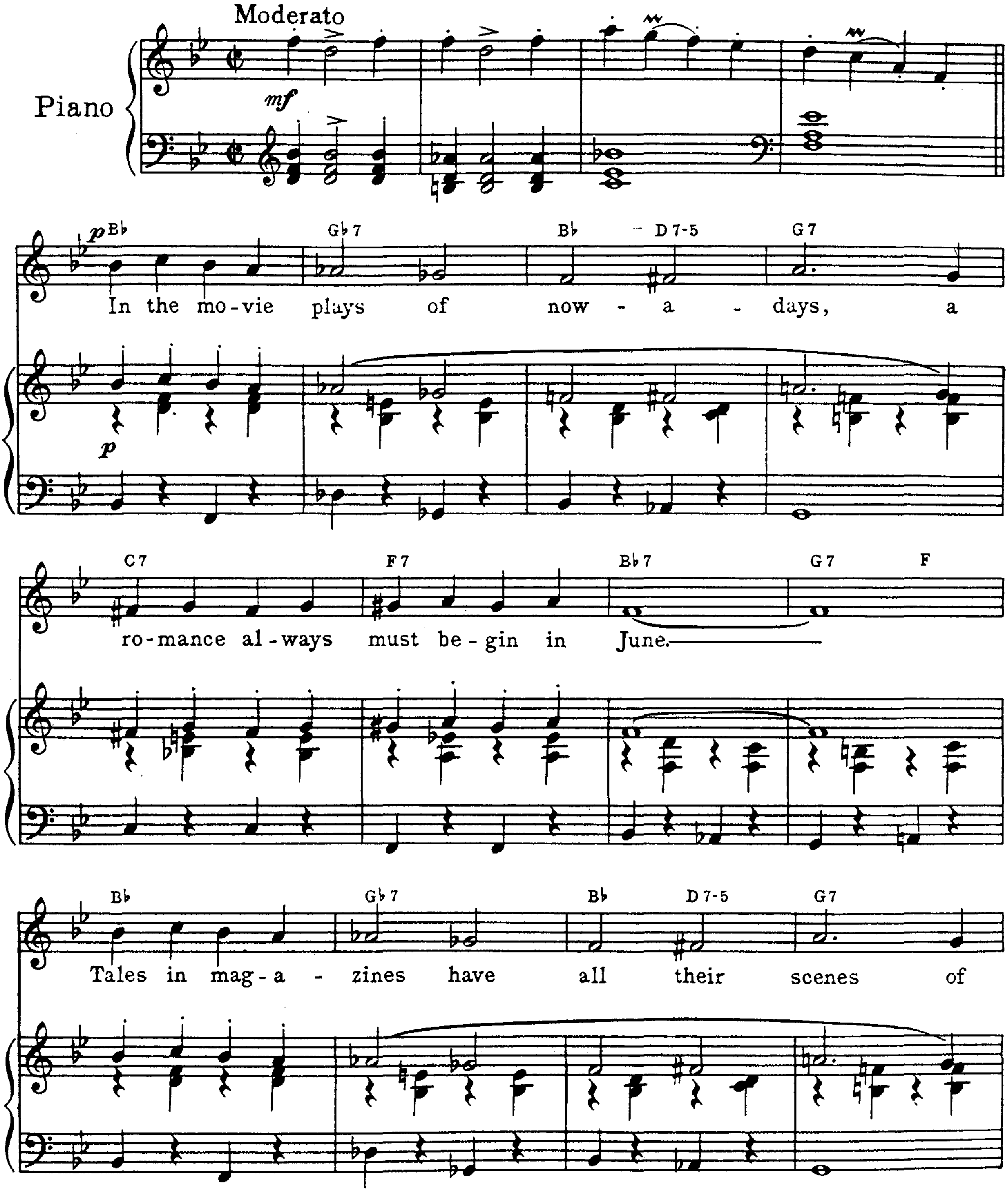



Spring; An-y-time they see him com-ing, Ev-'ry-one be-gins to sing.
dough. All the cus-tom-ers and wait-ers, When they see him, yell, "Let's Go!"
CHORUS
Clap hands! Here comes Char-ley; Clap hands! Good time Char-ley; Clap hands!
Clap hands! Here comes Char-ley; Clap hands! Good time Char-ley; Clap hands!
p-f
Here comes Char-ley now. This way — join the part-y;
Here comes Char-ley now. This way — meet the dol-lies,
I say — meet McCarth-y; Hey! Hey! Char-ley, take a bow
I say — Zieg-field Fol-lies; Hey! Hey! Char-ley, take a bow
A
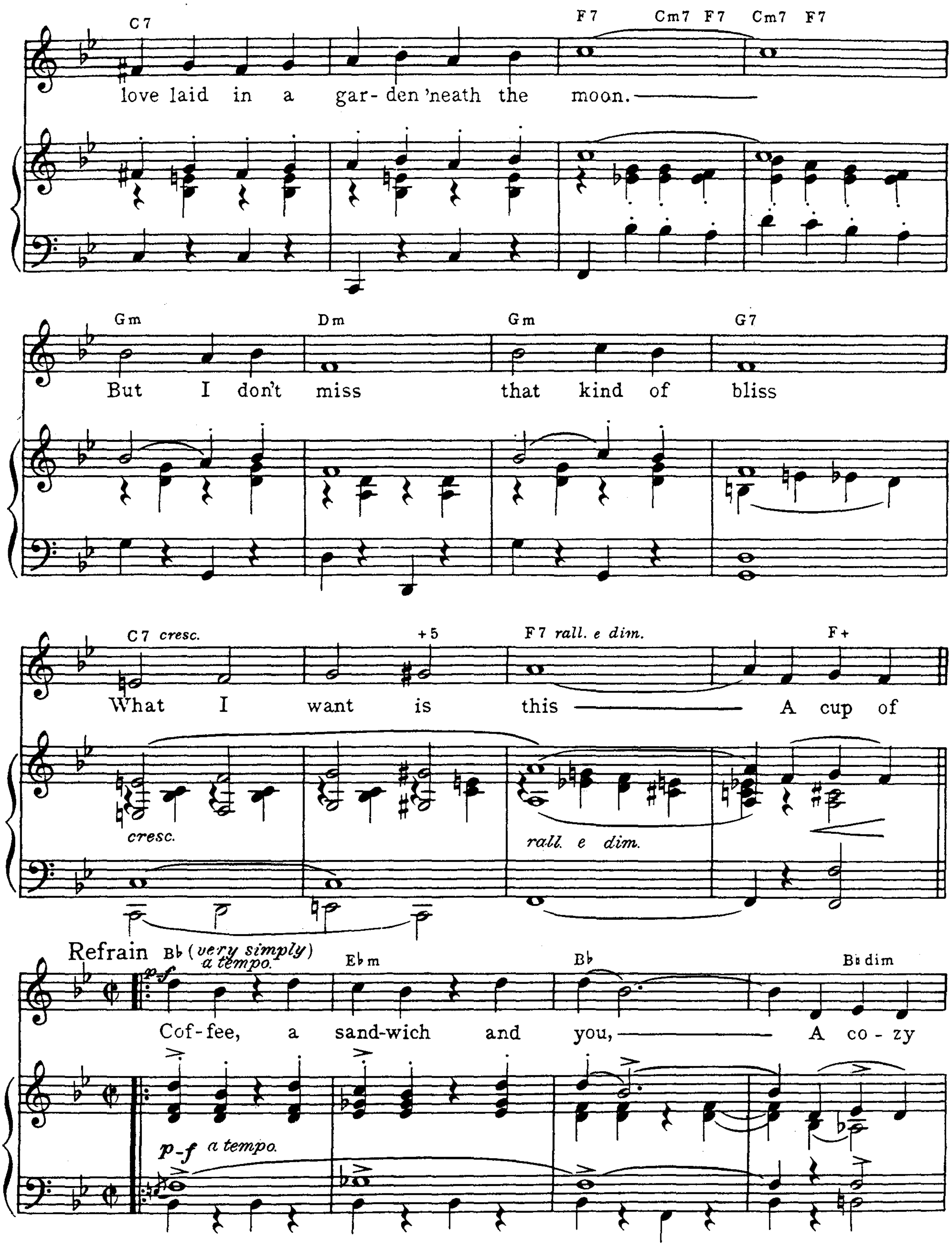

Gin-ger Ale and White Rock for this ta - - ble,
See the smile on all those hun-gry fac - - es,
Grab a chair, move o-ver there, And let him sit right next to Ma-ble;
They can tell that he's a buy-er From those wide and o-pen spac-es;
Clap hands! Here comes Char-ley; Clap hands! Good time Char-ley; Clap hands!
Clap hands! Here comes Char-ley; Clap hands! Good time Char-ley; Clap hands!
Here comes Char-ley now. now.
Here comes Char-ley now. now.
1.
2.
f
fz
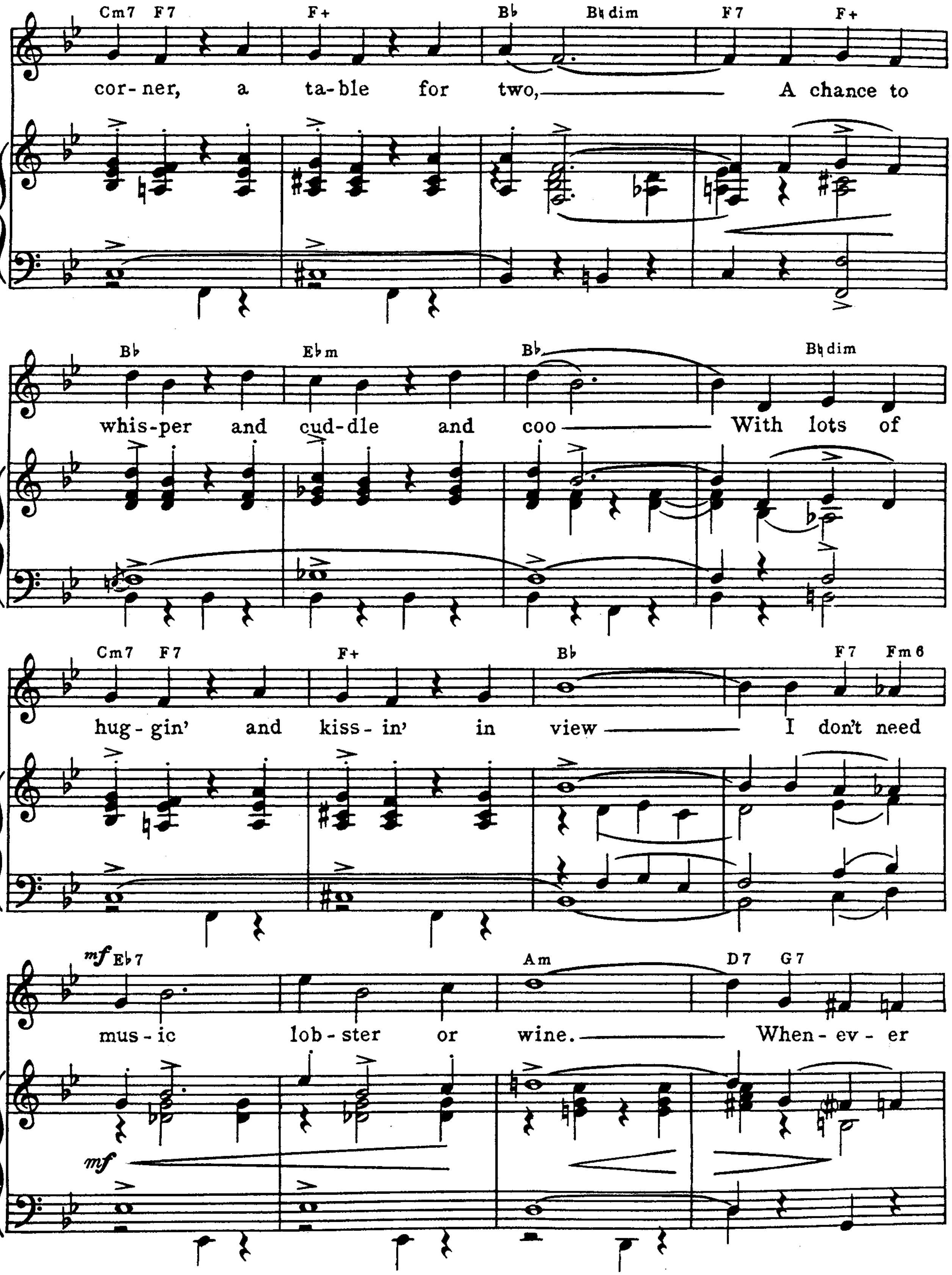
A Cup Of Coffee, A Sandwich And You
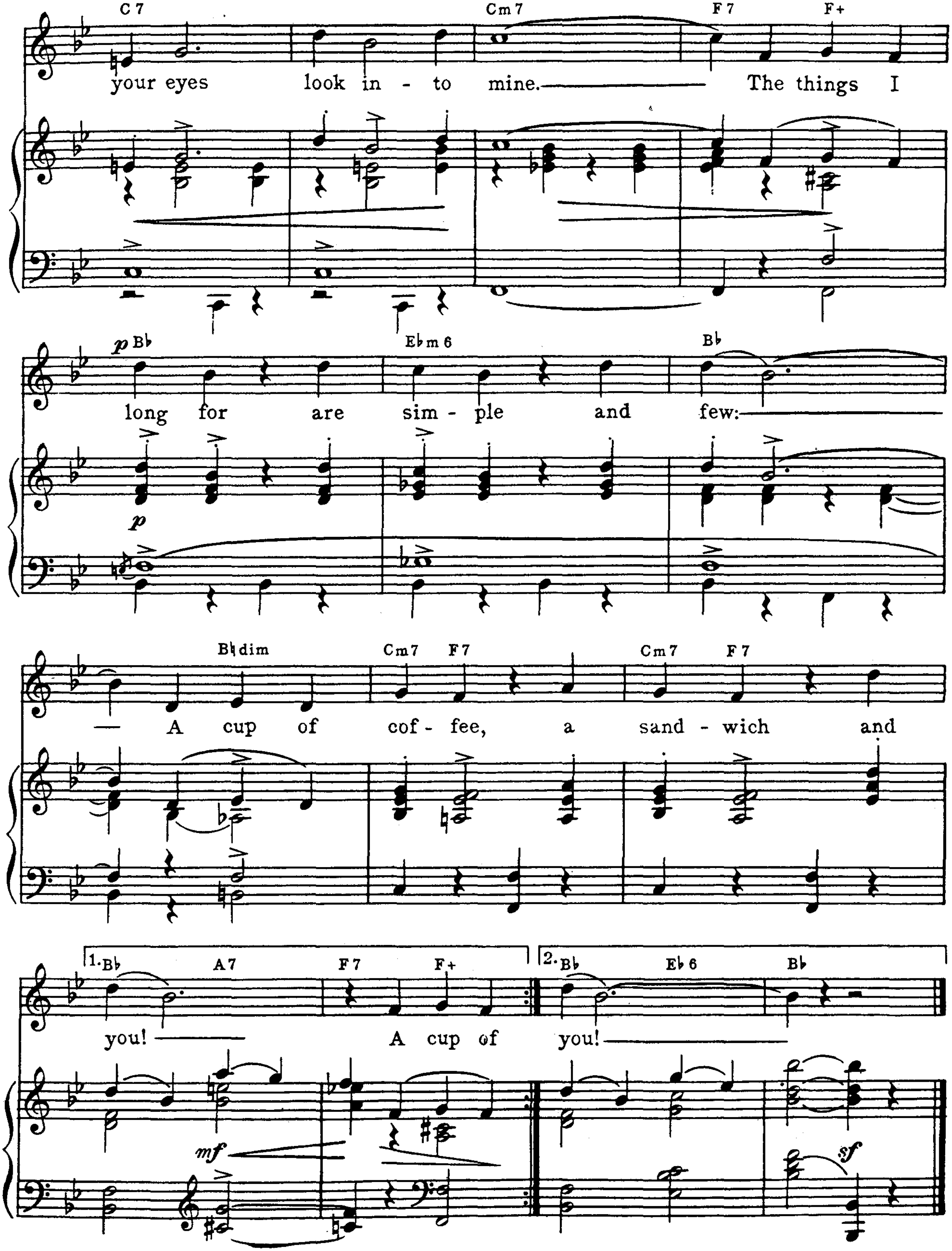
Words by
BILLY ROSE
and AL DUBIN

Music by
JOSEPH MEYER




C7
F7 Cm7 F7 Cm7 F7
love laid in a gar-den 'neath the moon.
Gm Dm Gm G7
But I don't miss that kind of bliss
C7 cresc. +5 F7 rall. e dim. F+
What I want is this A cup of
cresc.
rall. e dim.
Refrain
B♭ (very simply) a tempo.
p-f
E♭m B♭ B♮dim
Cof-fee, a sand-wich and you, A co-zy
p-f a tempo.


Cm7 F7 F+ B♭ B♮dim F7 F+
cor-ner, a ta-ble for two, A chance to
B♭ E♭m B♭ B♮dim
whis-per and cud-dle and coo With lots of
Cm7 F7 F+ B♭ F7 Fm6
hug-gin' and kiss-in' in view I don't need
mf E♭7 Am D7 G7
mus-ic lob-ster or wine. When-ev-er
mf
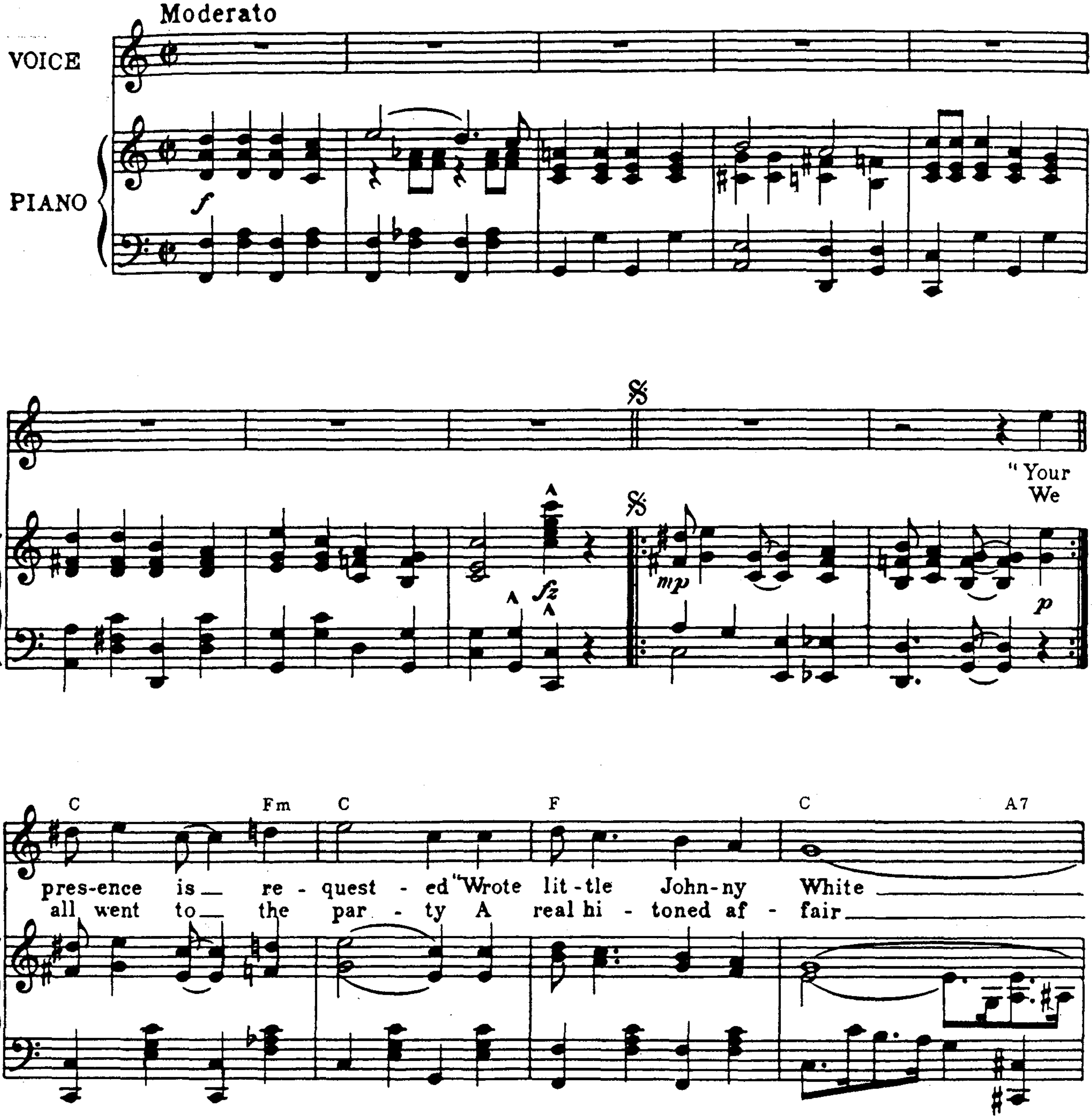

C 7 Cm 7 F 7 F+
your eyes look in - to mine. The things I
p B♭ E♭m 6 B♭
long for are sim - ple and few:
B♮dim Cm7 F7 Cm7 F7
A cup of cof - fee, a sand - wich and
1. B♭ A7 F7 F+ 2. B♭ E♭ 6 B♭
you! A cup of you!
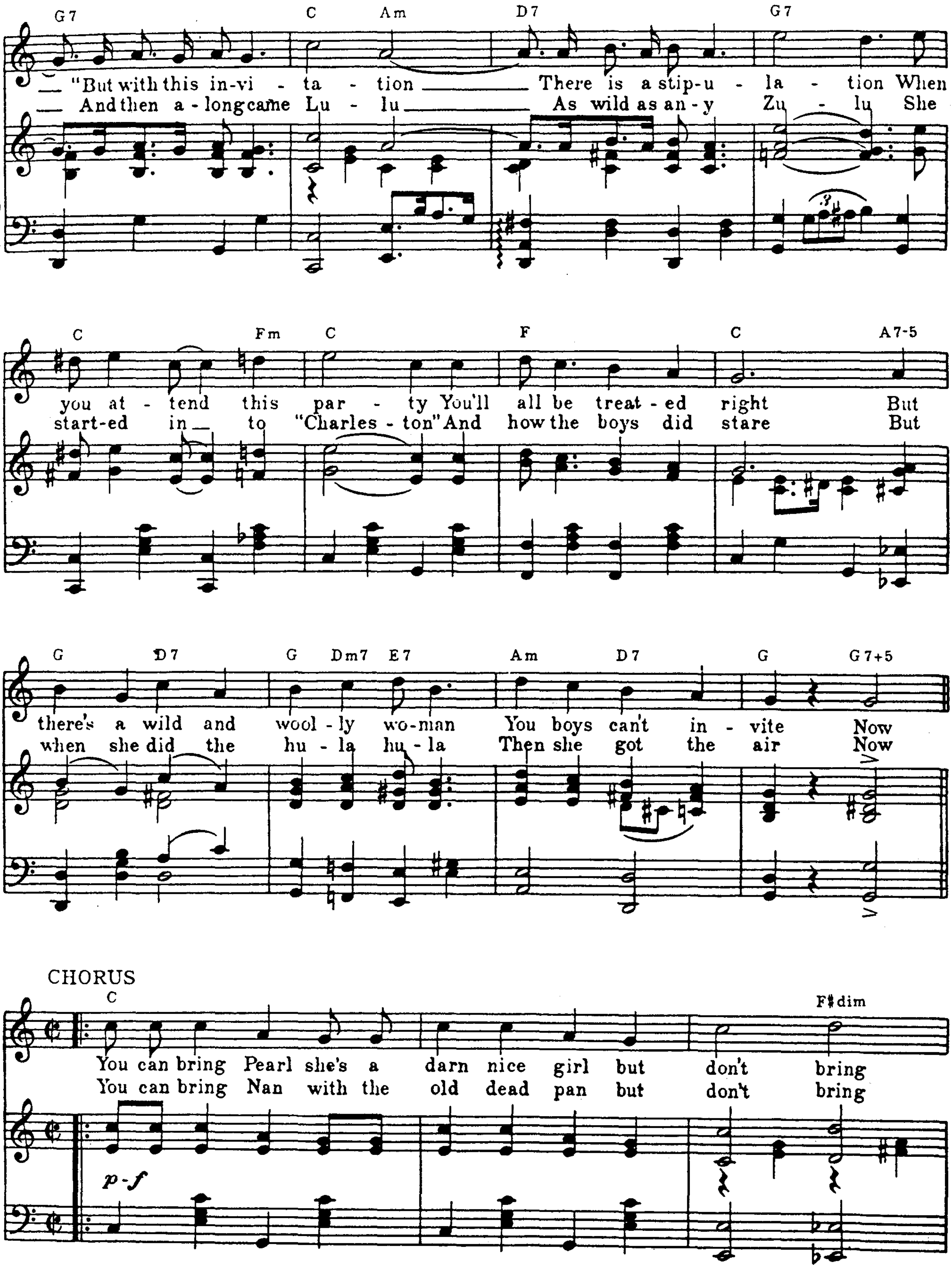
DON'T BRING LULU
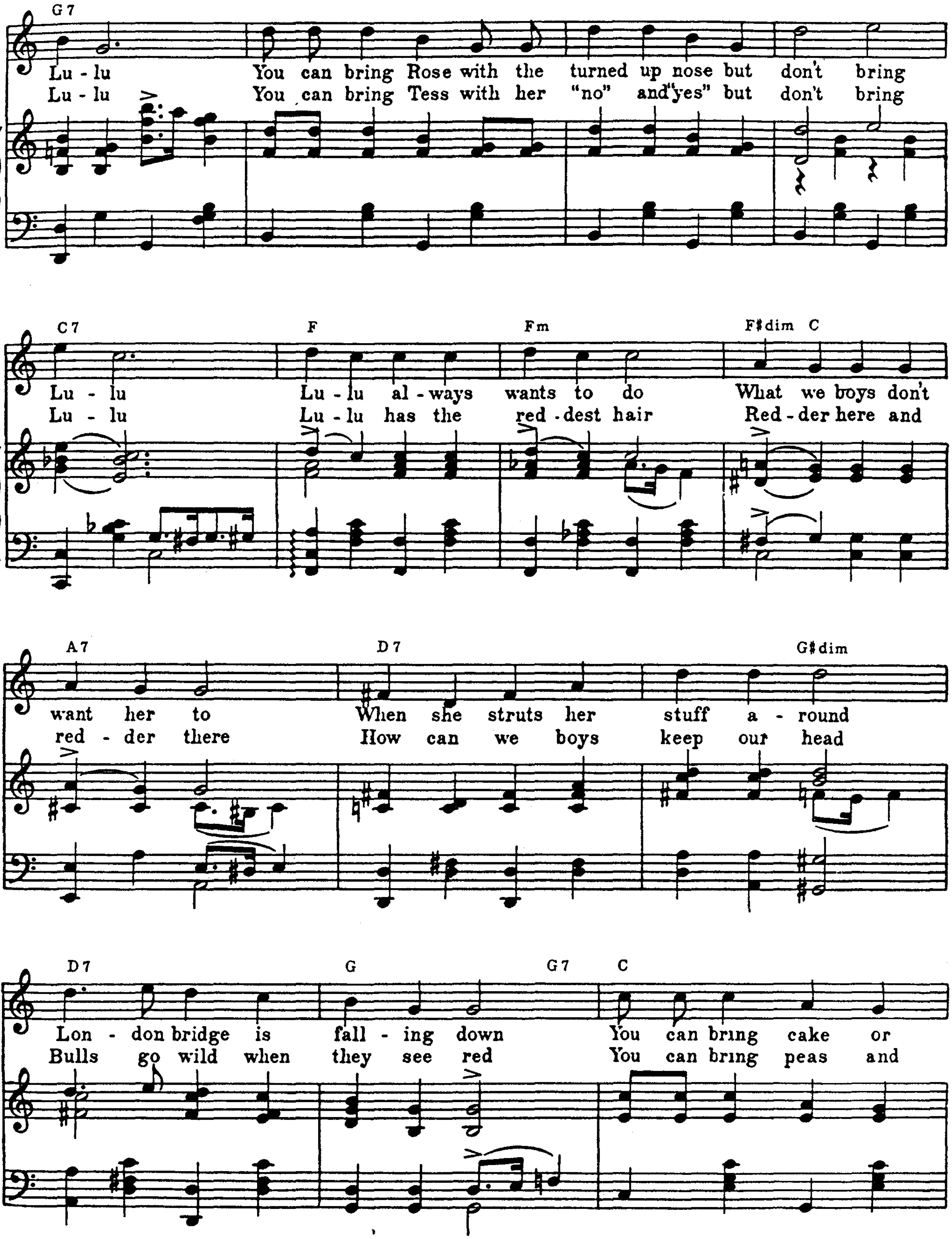
SONG
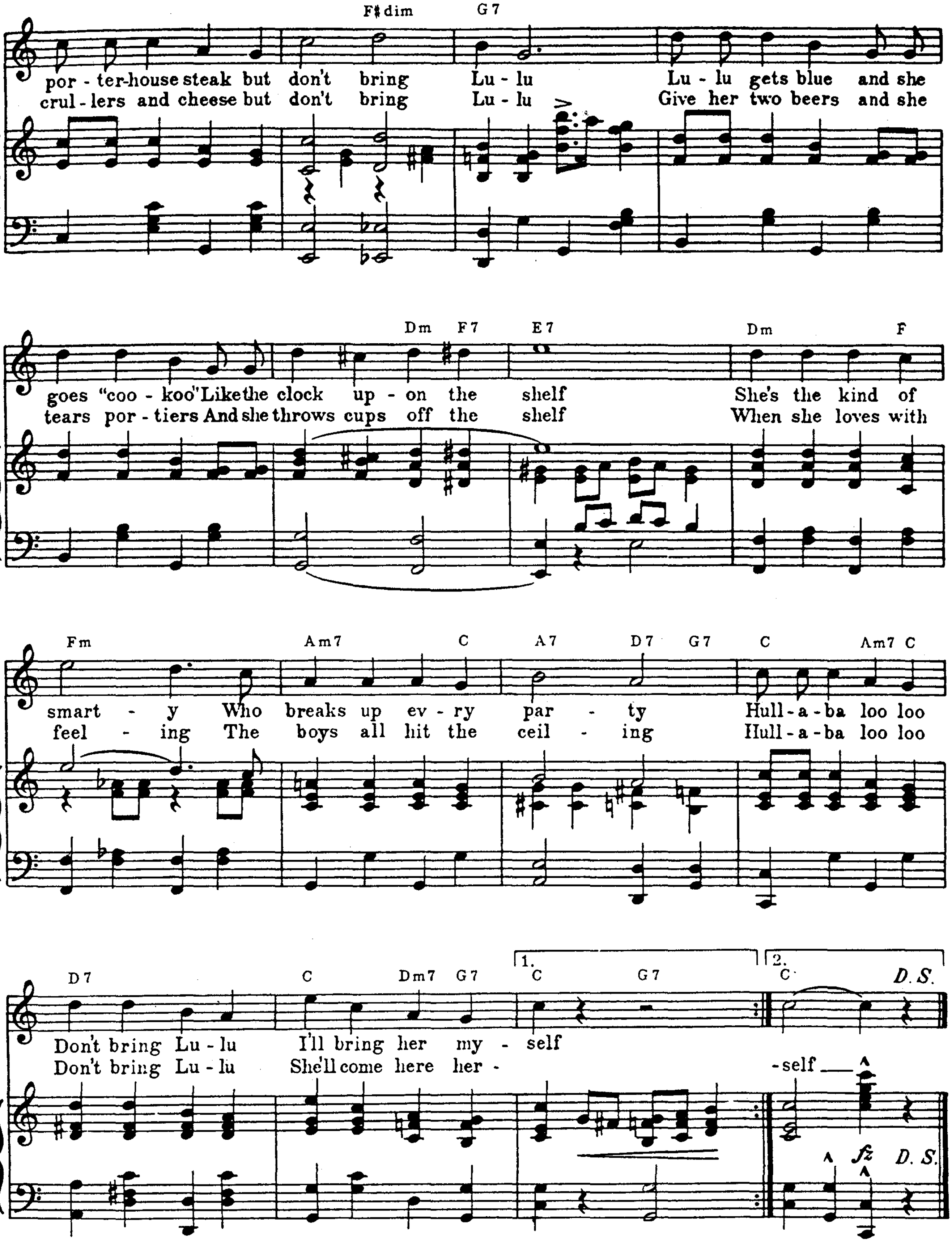
Lyric by
BILLY ROSE
& LEW BROWN

Music by
RAY HENDERSON
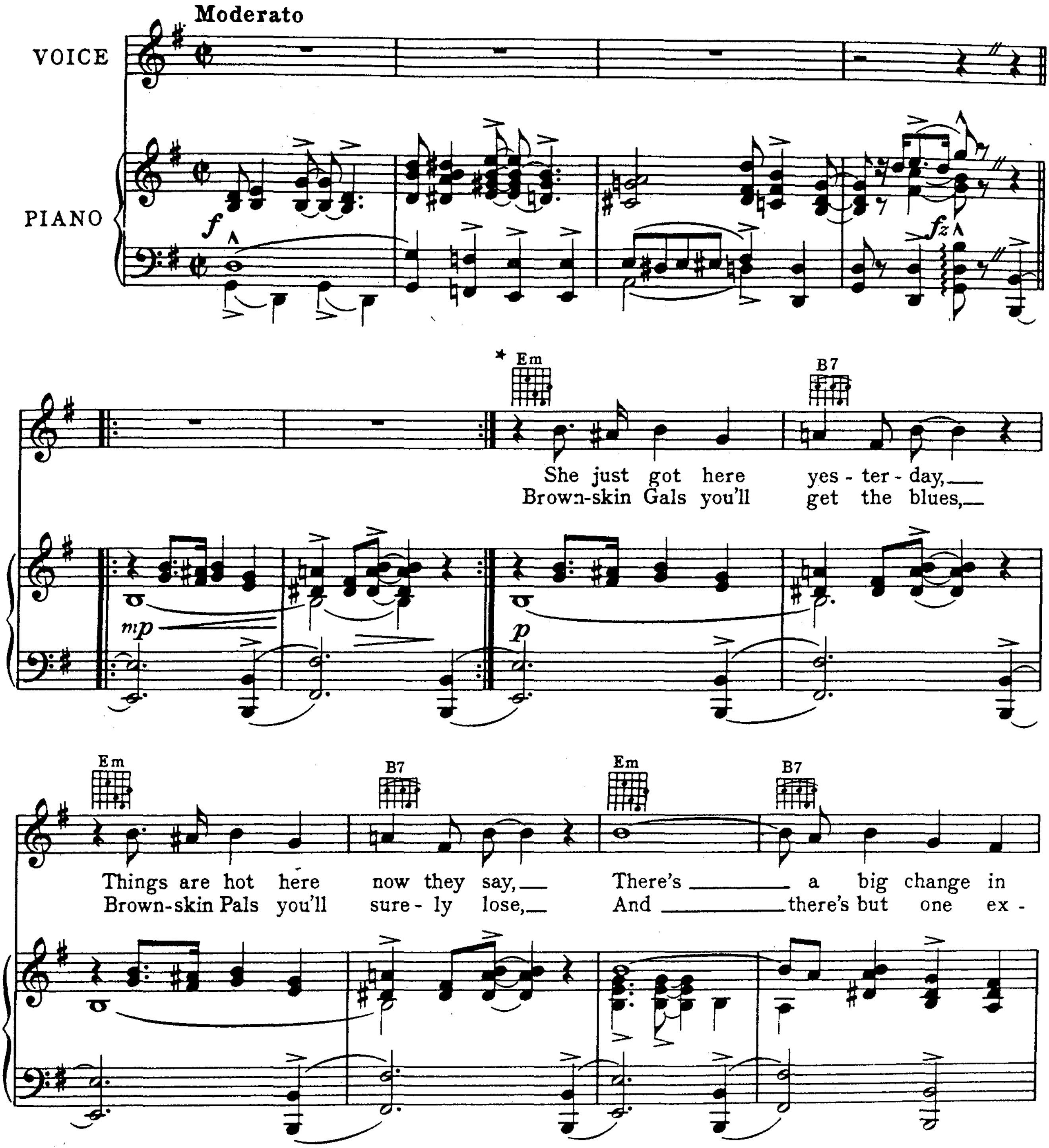



G7 C Am D7 G7
"But with this in-vi - ta - tion There is a stip-u - la - tion When
And then a-long came Lu - lu As wild as an-y Zu - lu She
C Fm C F C A7-5
you at-tend this par - ty You'll all be treat-ed right But
start-ed in to "Charles - ton" And how the boys did stare But
G D7 G Dm7 E7 Am D7 G G7+5
there's a wild and wool-ly wo-man You boys can't in - vite Now
when she did the hu - la hu - la Then she got the air Now
CHORUS
C F♯dim
You can bring Pearl she's a darn nice girl but don't bring
You can bring Nan with the old dead pan but don't bring
p-f


G7
Lu - lu You can bring Rose with the turned up nose but don't bring
Lu - lu You can bring Tess with her "no" and "yes" but don't bring
C7 F Fm F#dim C
Lu - lu Lu - lu al - ways wants to do What we boys don't
Lu - lu Lu - lu has the red - dest hair Red - der here and
A7 D7 G#dim
want her to When she struts her stuff a - round
red - der there How can we boys keep our head
D7 G G7 C
Lon - don bridge is fall - ing down You can bring cake or
Bulls go wild when they see red You can bring peas and
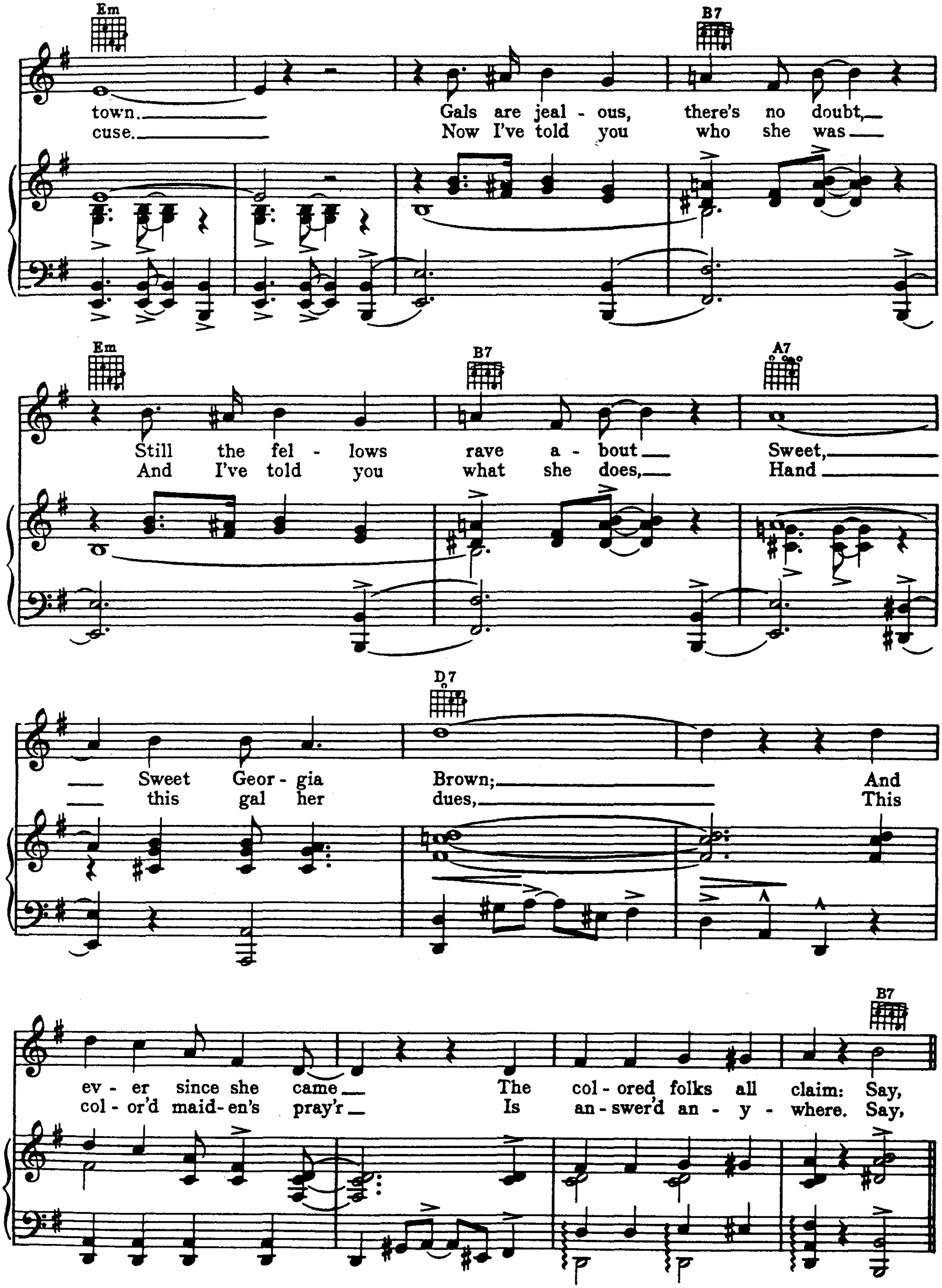

F♯dim G7
por - ter-house steak but don't bring Lu - lu Lu - lu gets blue and she
crul - lers and cheese but don't bring Lu - lu Give her two beers and she
Dm F7 E7 Dm F
goes "coo - koo" Like the clock up - on the shelf She's the kind of
tears por - tiers And she throws cups off the shelf When she loves with
Fm Am7 C A7 D7 G7 C Am7 C
smart - y Who breaks up ev - ry par - ty Hull - a - ba loo loo
feel - ing The boys all hit the ceil - ing Hull - a - ba loo loo
D7 C Dm7 G7 1. C G7 2. C D. S.
Don't bring Lu - lu I'll bring her my - self
Don't bring Lu - lu She'll come here her - - self
fz D. S.
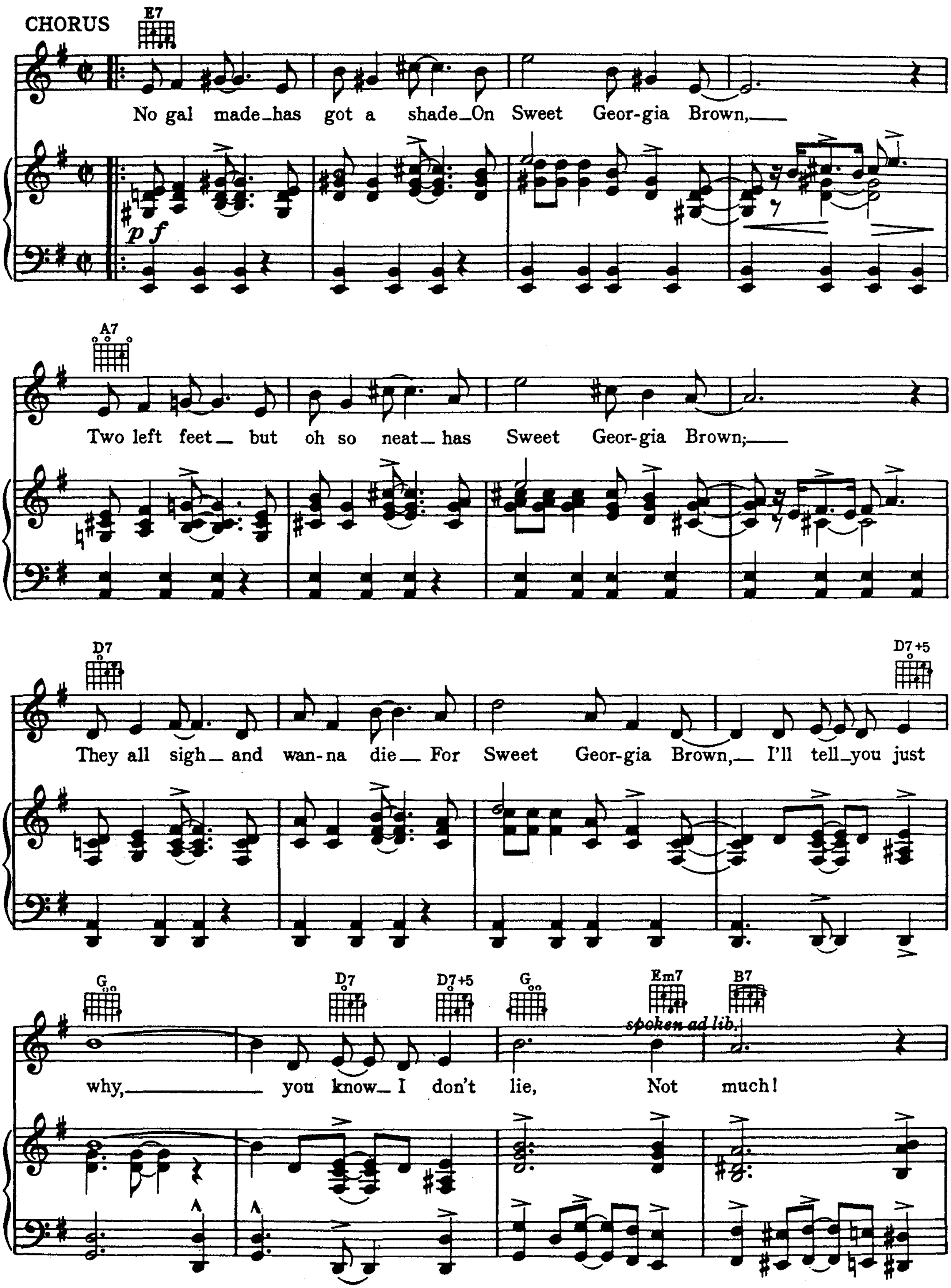
SWEET GEORGIA BROWN
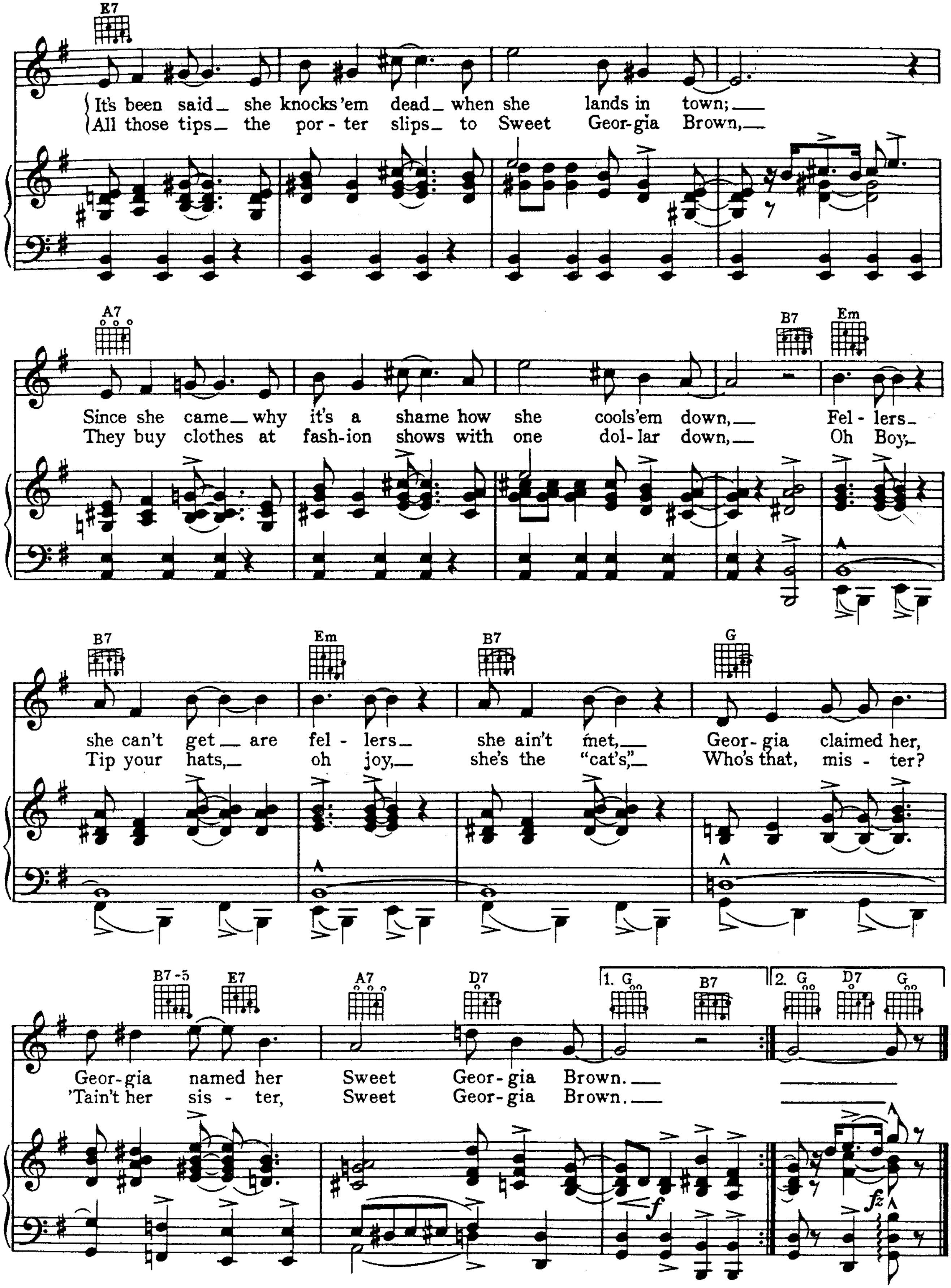
By BEN BERNIE,
MACEO PINKARD
& KENNETH CASEY



*Diagrams for Guitar, Symbols for Ukulele and Banjo


Em
B7
town.
Gals are jeal - ous, there's no doubt,
cuse.
Now I've told you who she was
Em
B7
A7
Still the fel - lows rave a - bout
Sweet,
And I've told you what she does,
Hand
D7
Sweet Geor - gia Brown;
And
this gal her dues,
This
B7
ev - er since she came
The col - ored folks all claim: Say,
col - or'd maid - en's pray'r
Is an - swer'd an - y - where. Say,
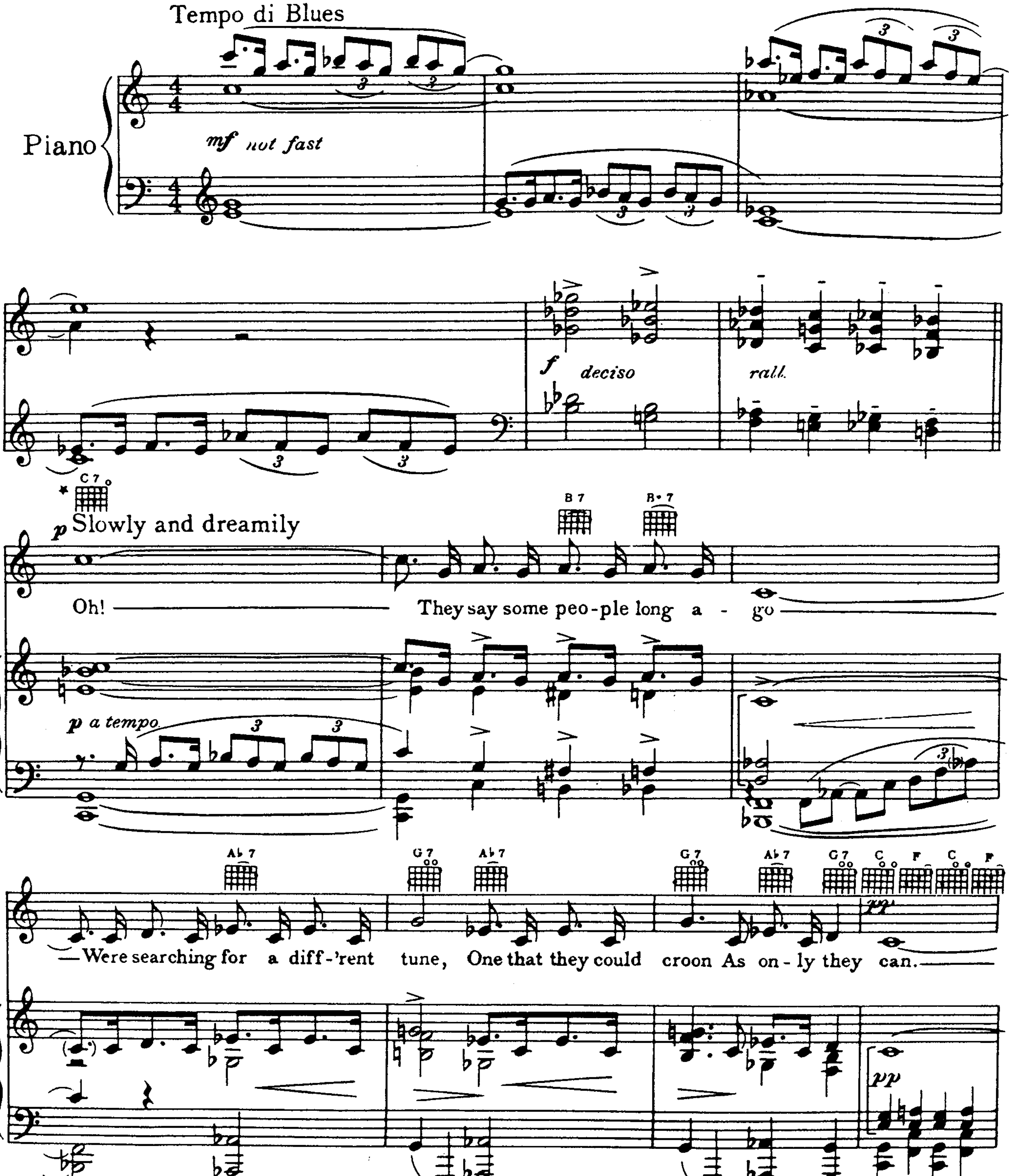

CHORUS
E7
No gal made has got a shade On Sweet Geor-gia Brown,
pf
A7
Two left feet but oh so neat has Sweet Geor-gia Brown;
D7
D7+5
They all sigh and wan-na die For Sweet Geor-gia Brown, I'll tell you just
G
D7
D7+5
G
Em7
B7
spoken ad lib.
why, you know I don't lie, Not much!


E7
It's been said she knocks 'em dead when she lands in town;
All those tips the porter slips to Sweet Georgia Brown,
A7
B7
Em
Since she came why it's a shame how she cools 'em down,
They buy clothes at fashion shows with one dollar down,
Fellers
Oh Boy,
B7
Em
B7
G
she can't get are fellers she ain't met,
Georgia claimed her,
Tip your hats, oh joy, she's the "cat's,"
Who's that, mister?
B7-5
E7
A7
D7
1. G
B7
2. G
D7
G
Georgia named her Sweet Georgia Brown.
'Tain't her sister, Sweet Georgia Brown.
f
fz
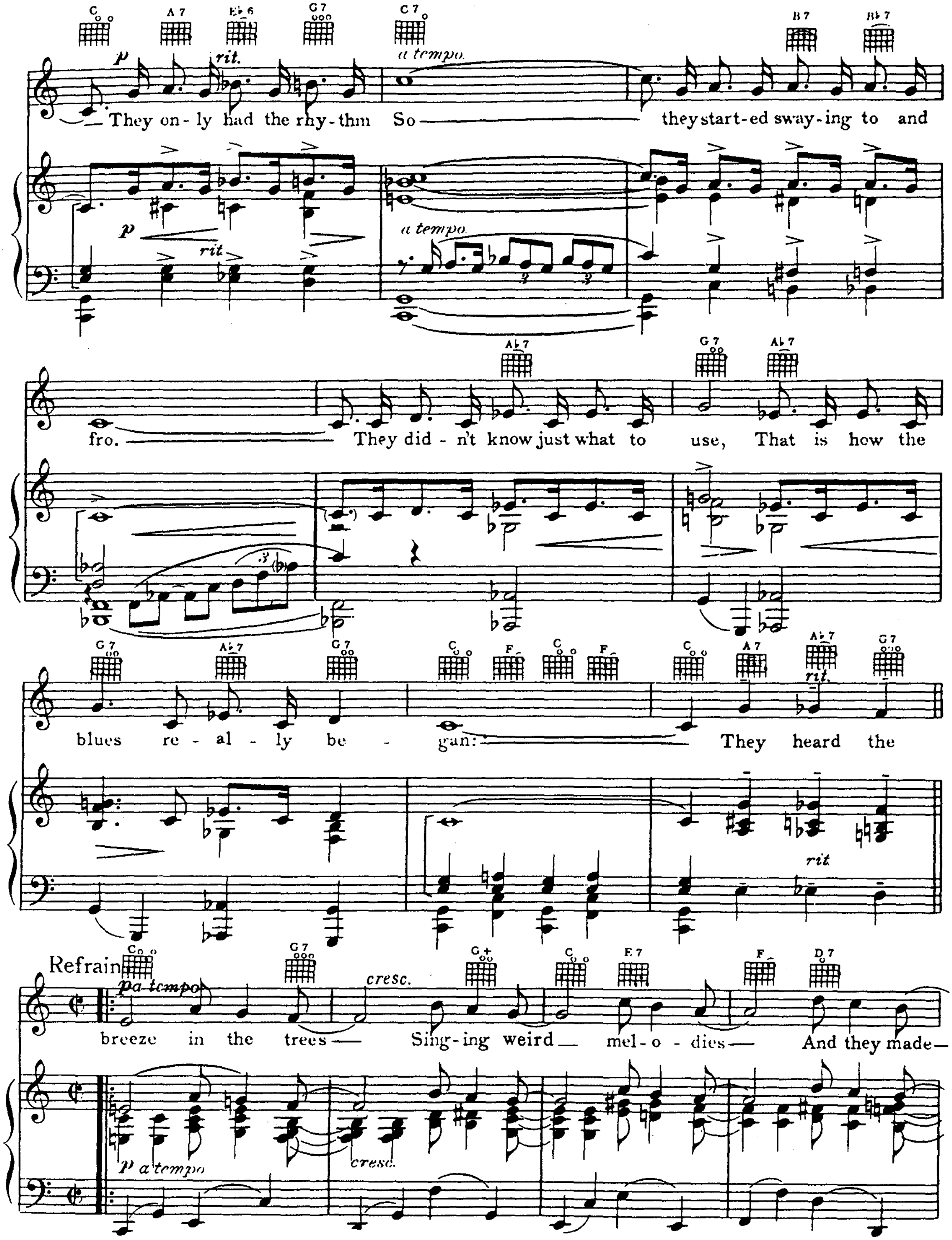
The Birth Of The Blues
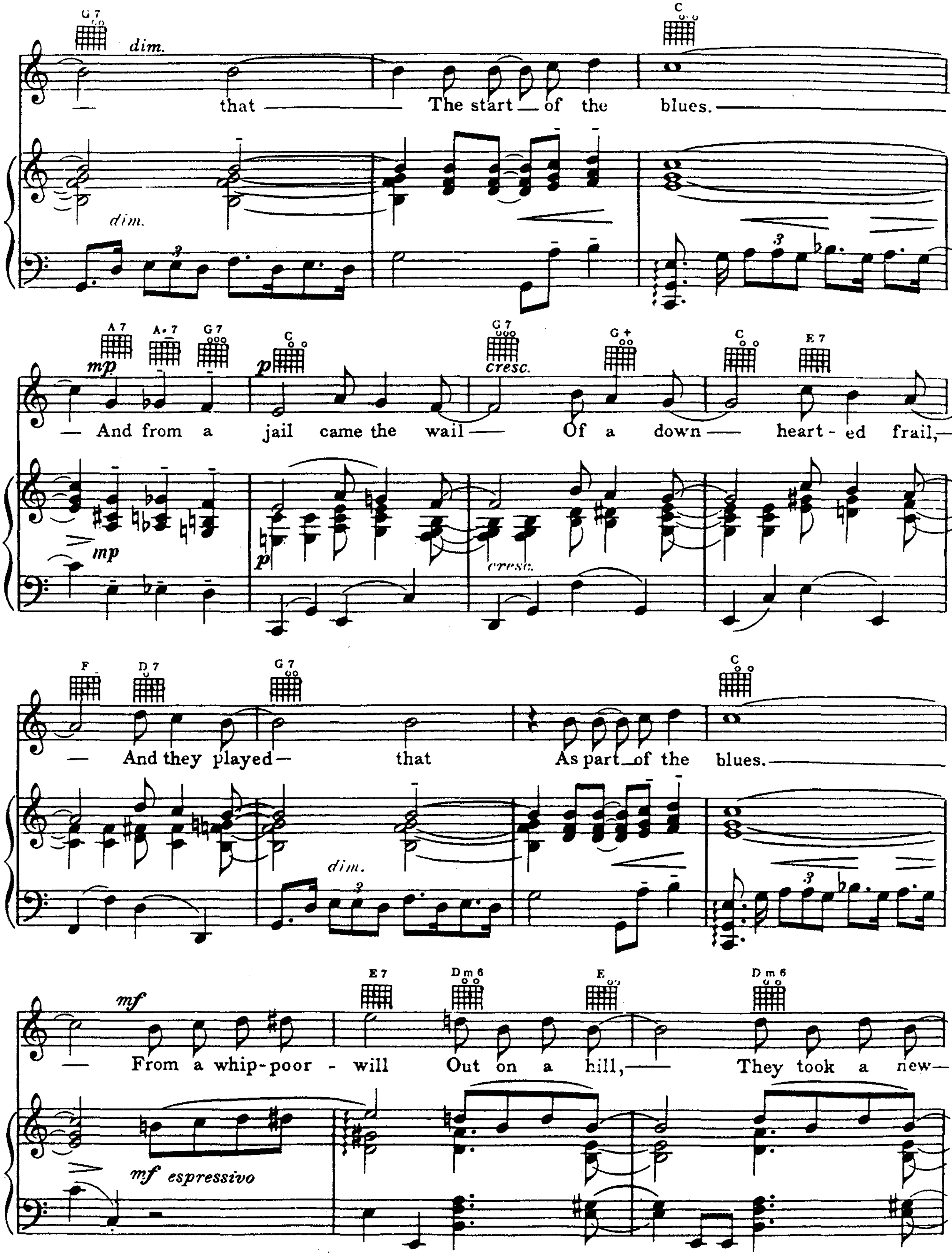
Words by
B. G. DE SYLVA
and LEW BROWN
A. S. C. A. P.

Music by
RAY HENDERSON
A. S. C. A. P.
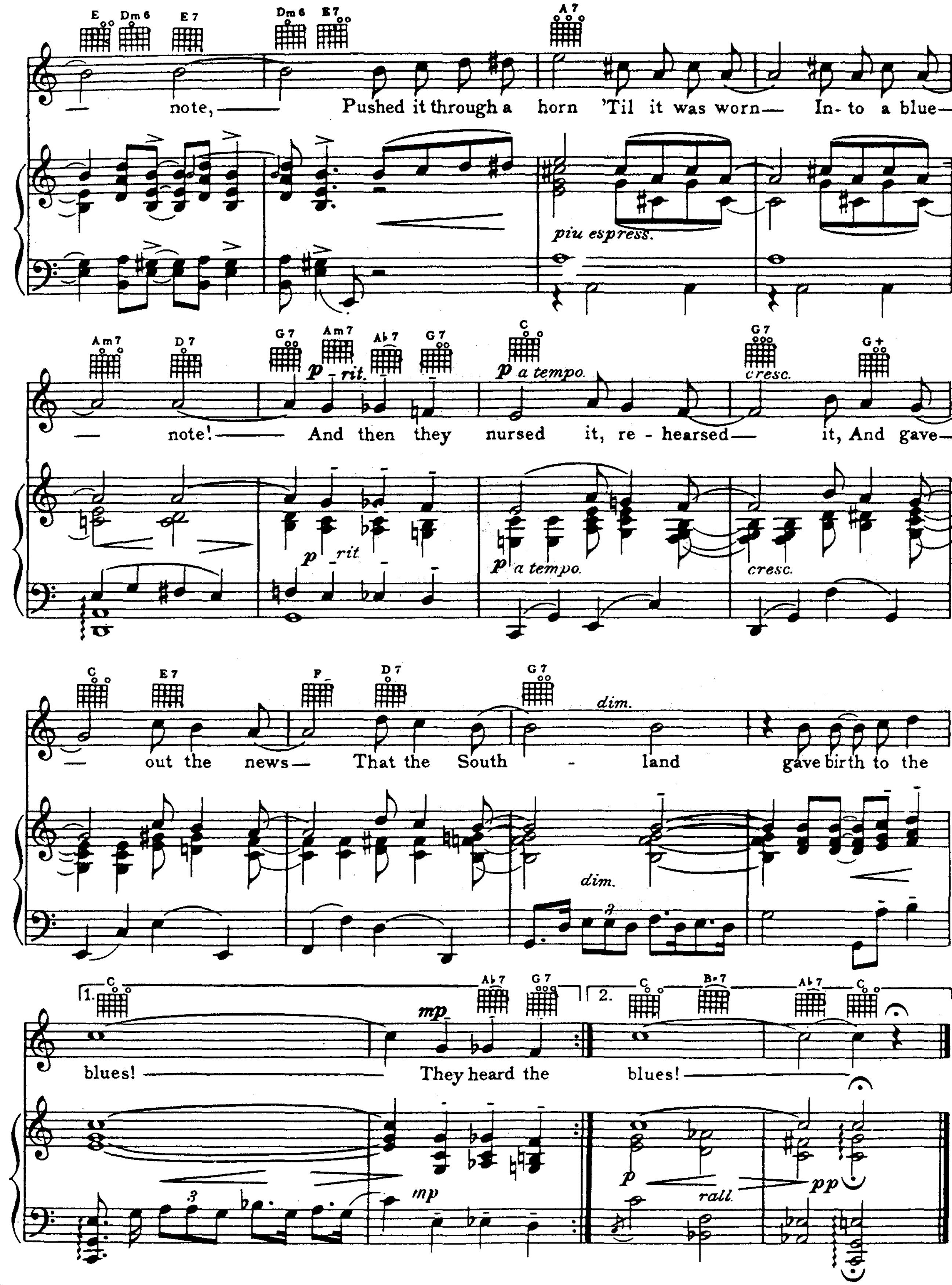


*Diagrams for Guitar, Symbols for Ukulele and Banjo


C A7 E♭6 G7 C7 B7 B♭7
p rit. a tempo.
They on-ly had the rhy-thm So they start-ed sway-ing to and
fro. They did-n't know just what to use, That is how the
A♭7 G7 A♭7
blues re-al-ly be-gan: They heard the
G7 A♭7 G7 C F C F C A7 A♭7 G7 rit.
Refrain
p a tempo cresc.
breeze in the trees Sing-ing weird mel-o-dies And they made
C G7 G+ C E7 F D7



G7
dim.
C
that The start of the blues.
A7
A♭7
G7
C
G7
G+
C
E7
mp
p
cresc.
And from a jail came the wail Of a down heart-ed frail,
F
D7
G7
C
And they played that As part of the blues.
dim.
E7
Dm6
E
Dm6
mf
From a whip-poor-will Out on a hill, They took a new
mf espressivo


E Dm6 E7 Dm6 E7 A7
note, Pushed it through a horn 'Til it was worn Into a blue
piu espress.
Am7 D7 G7 Am7 A♭7 G7 C G7 G+
p rit. p a tempo. cresc.
note! And then they nursed it, re - hearsed it, And gave
C E7 F D7 G7
dim.
out the news That the South - land gave birth to the
1. C A♭7 G7 2. C B♭7 A♭7 C
mp
blues! They heard the blues!
p rall. pp

BYE BYE BLACKBIRD
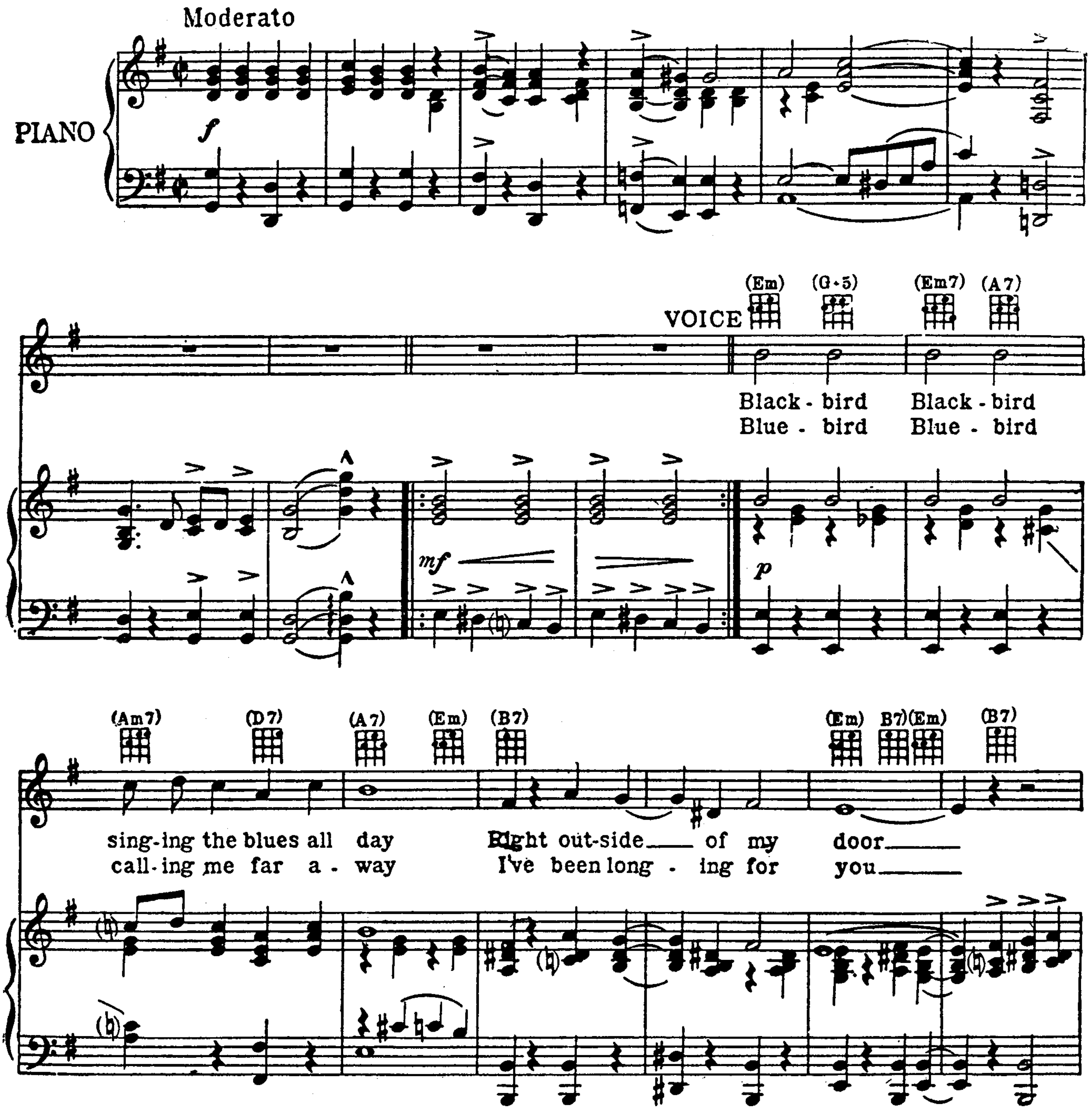
SONG
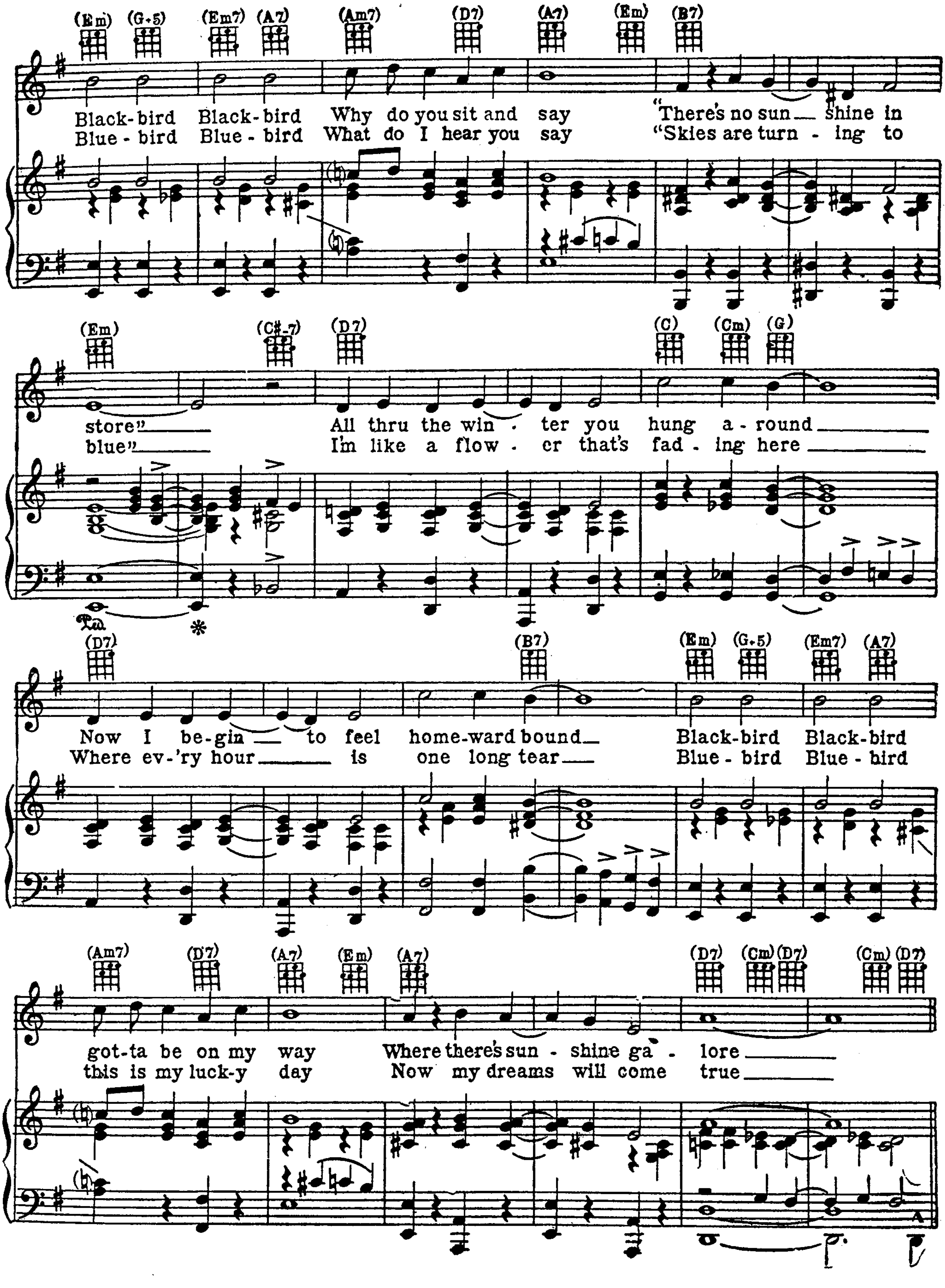
Ukulele in D
Tune Uke thus A D F# B
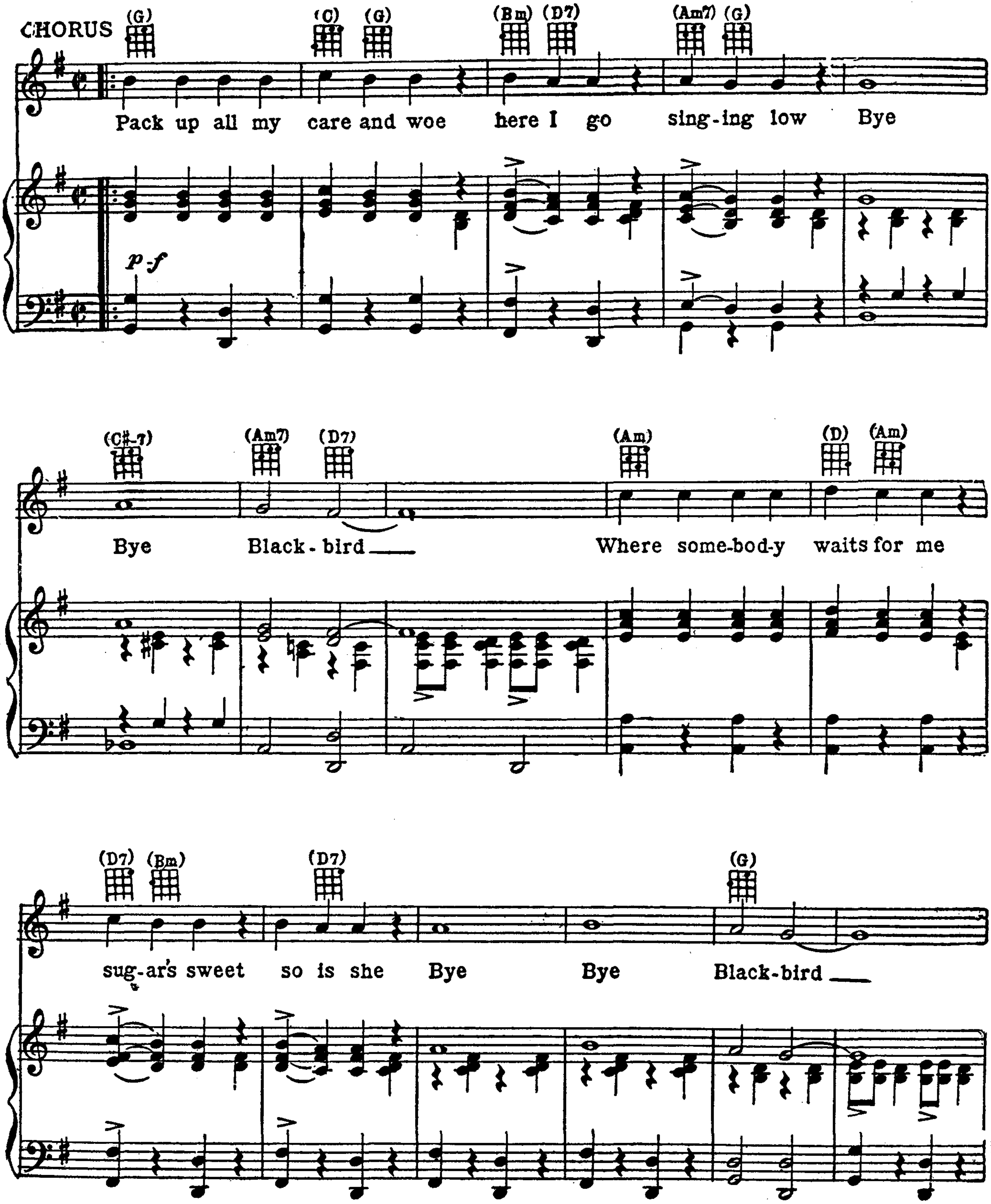
when played with Piano. (Tenor Banjo, Mandola, Guitar etc. play chords marked over diagrams.)
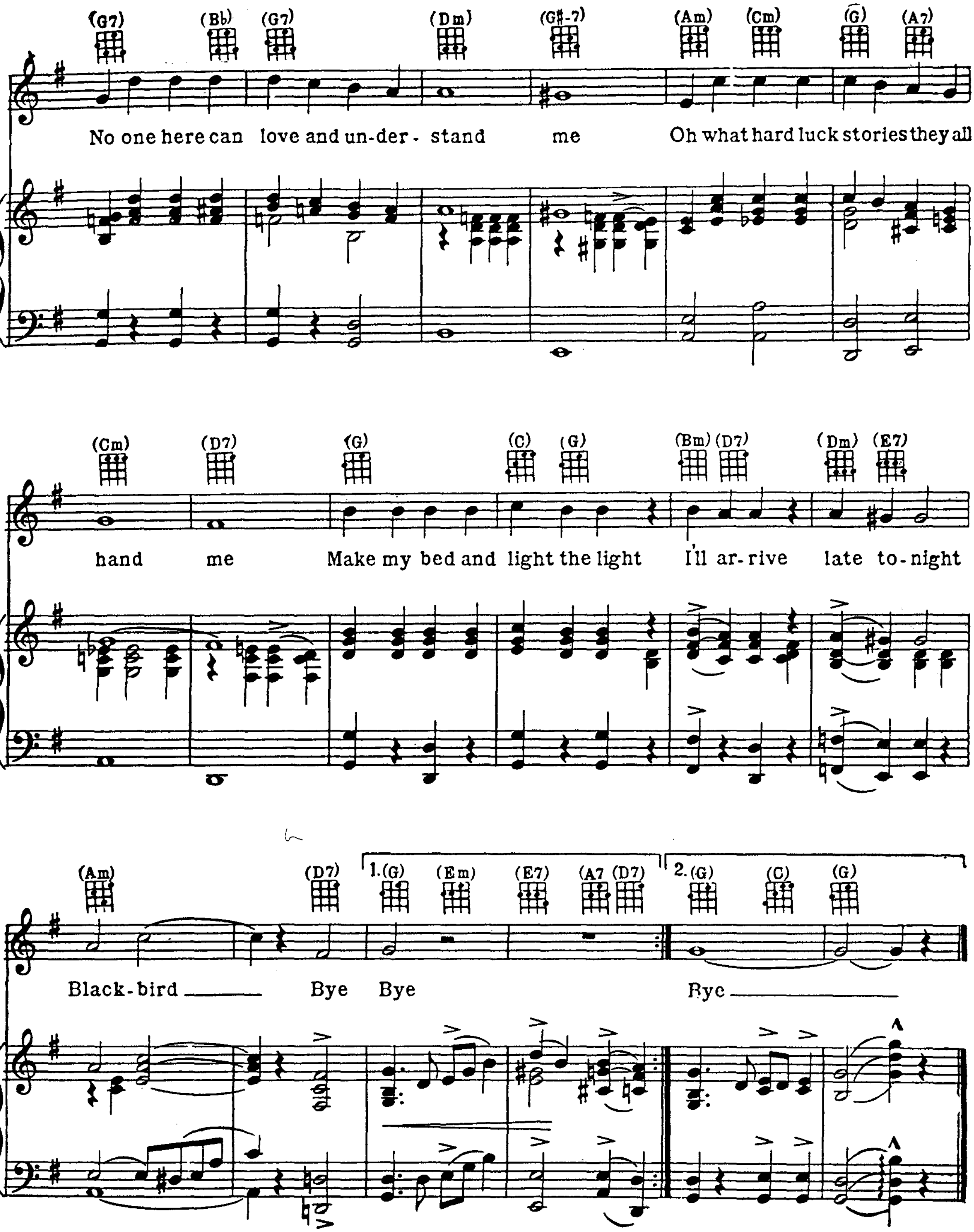
Lyric by
MORT DIXON

Music by
RAY HENDERSON




(Em) (G+5) (Em7) (A7) (Am7) (D7) (A7) (Em) (B7)
Black-bird Black-bird Why do you sit and say "There's no sun — shine in
Blue - bird Blue - bird What do I hear you say "Skies are turn - ing to
(Em) (C#-7) (D7) (C) (Cm) (G)
store" All thru the win - ter you hung a - round
blue" I'm like a flow - er that's fad - ing here
(D7) (B7) (Em) (G+5) (Em7) (A7)
Now I be-gin — to feel home-ward bound Black-bird Black-bird
Where ev-'ry hour is one long tear Blue - bird Blue - bird
(Am7) (D7) (A7) (Em) (A7) (D7) (Cm) (D7) (Cm) (D7)
got-ta be on my way Where there's sun - shine ga - lore
this is my luck-y day Now my dreams will come true
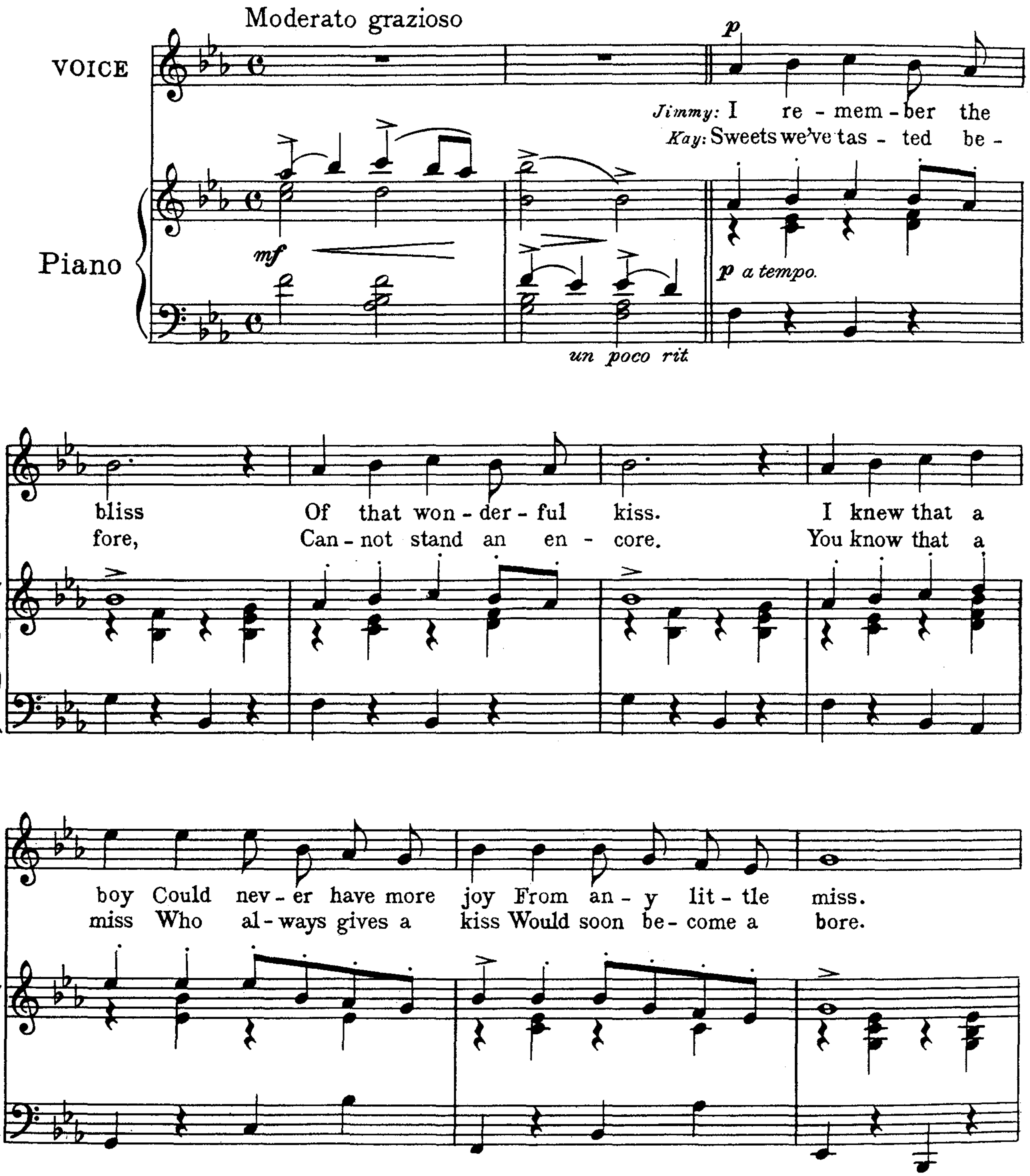

CHORUS
(G) (C) (G) (Bm) (D7) (Am7) (G)
Pack up all my care and woe here I go sing-ing low Bye
p-f
(C#-7) (Am7) (D7) (Am) (D) (Am)
Bye Black-bird Where some-bod-y waits for me
(D7) (Bm) (D7) (G)
sug-ar's sweet so is she Bye Bye Black-bird
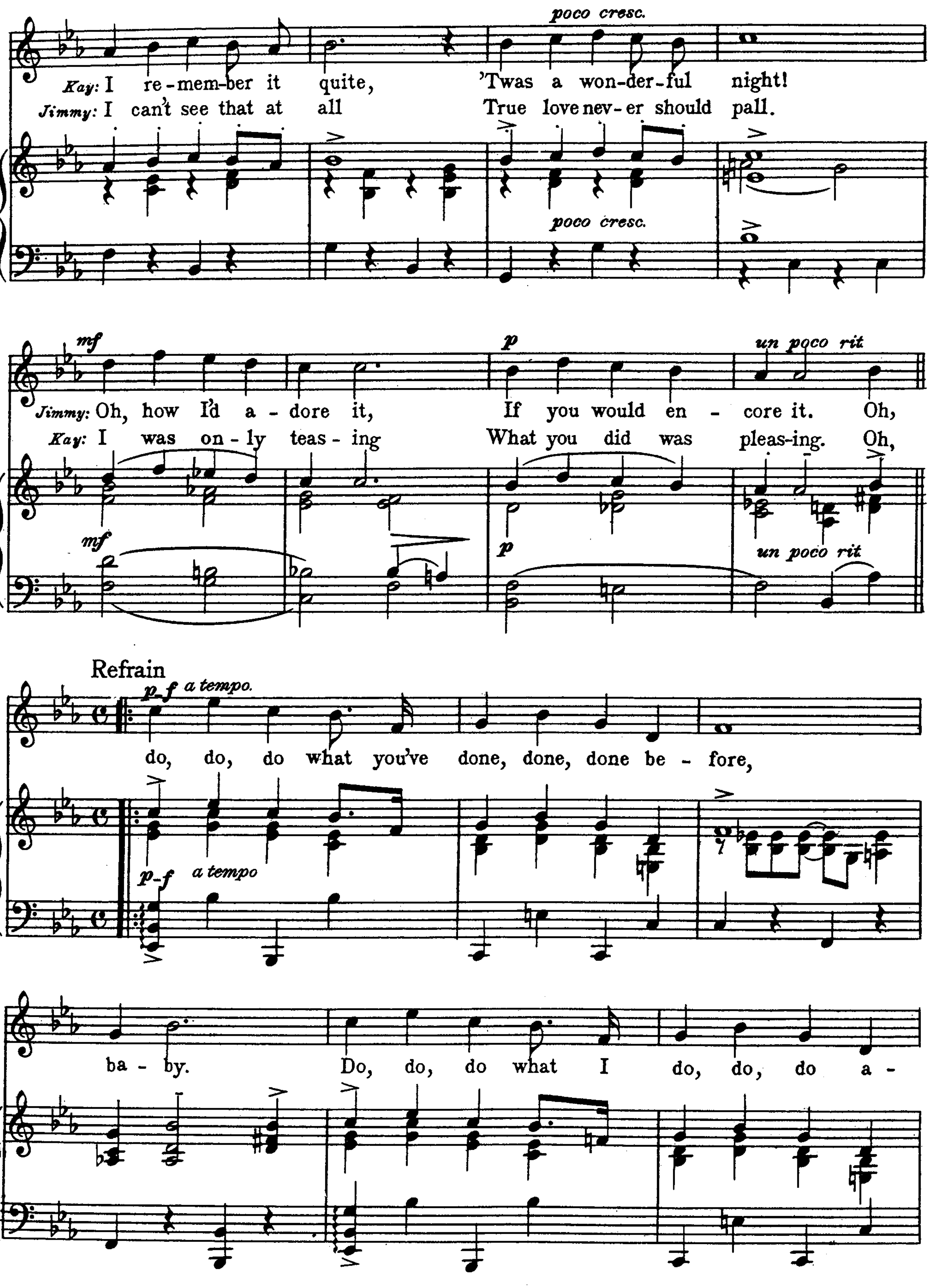

(G7) (Bb) (G7) (Dm) (G#-7) (Am) (Cm) (G) (A7)
No one here can love and un-der - stand me Oh what hard luck stories they all
(Cm) (D7) (G) (C) (G) (Bm) (D7) (Dm) (E7)
hand me Make my bed and light the light I'll ar-rive late to-night
(Am) (D7) 1.(G) (Em) (E7) (A7) (D7) 2.(G) (C) (G)
Black-bird Bye Bye Bye
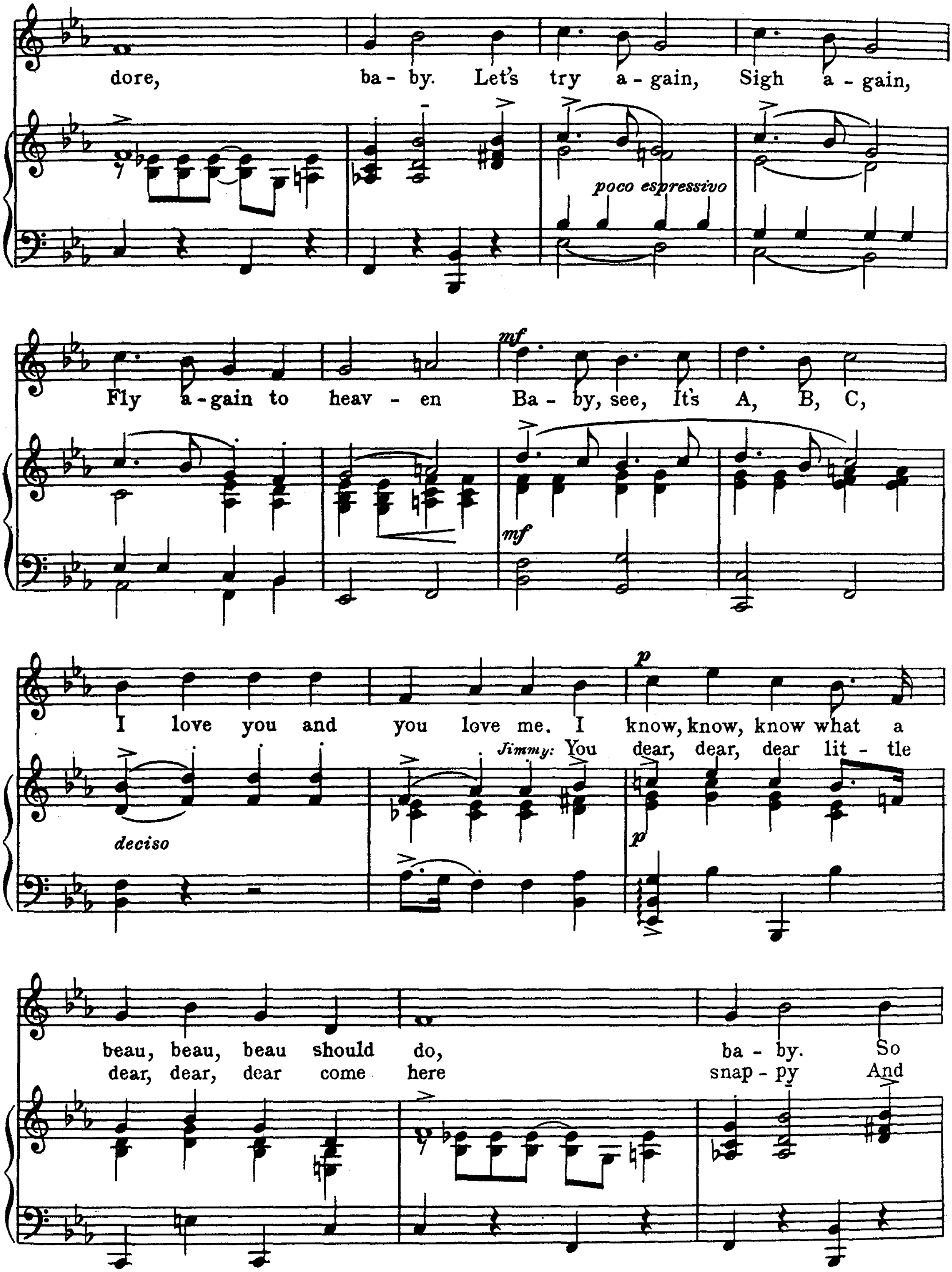
Do-Do-Do
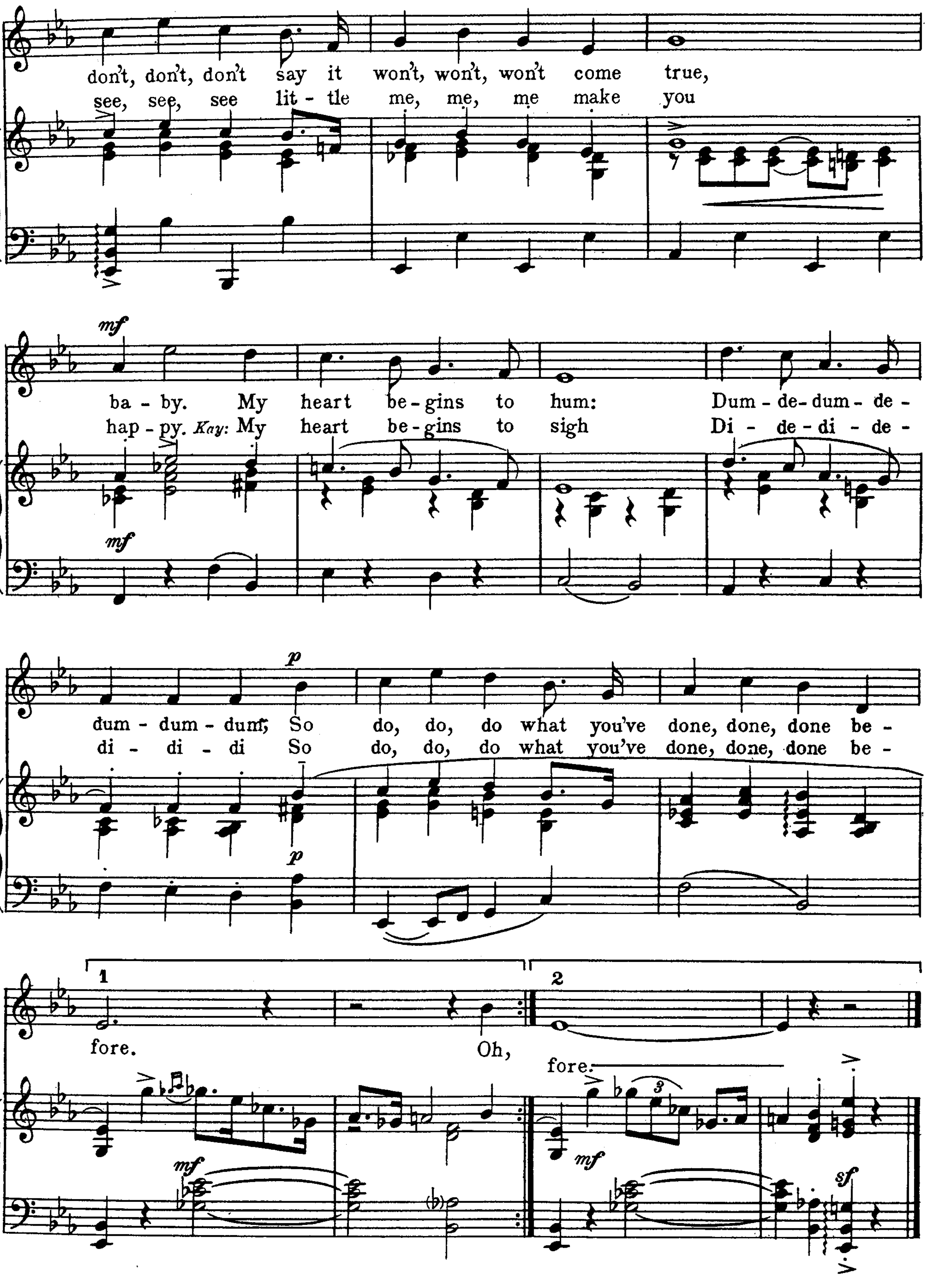
Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN




poco cresc.
Kay: I re-mem-ber it quite, 'Twas a won-der-ful night!
Jimmy: I can't see that at all True love nev-er should pall.
poco cresc.
mf
p
un poco rit.
Jimmy: Oh, how I'd a-dore it, If you would en-core it. Oh,
Kay: I was on-ly teas-ing What you did was pleas-ing. Oh,
mf
p
un poco rit.
Refrain
p-f a tempo.
do, do, do what you've done, done, done be-fore,
p-f a tempo
ba-by. Do, do, do what I do, do, do a-
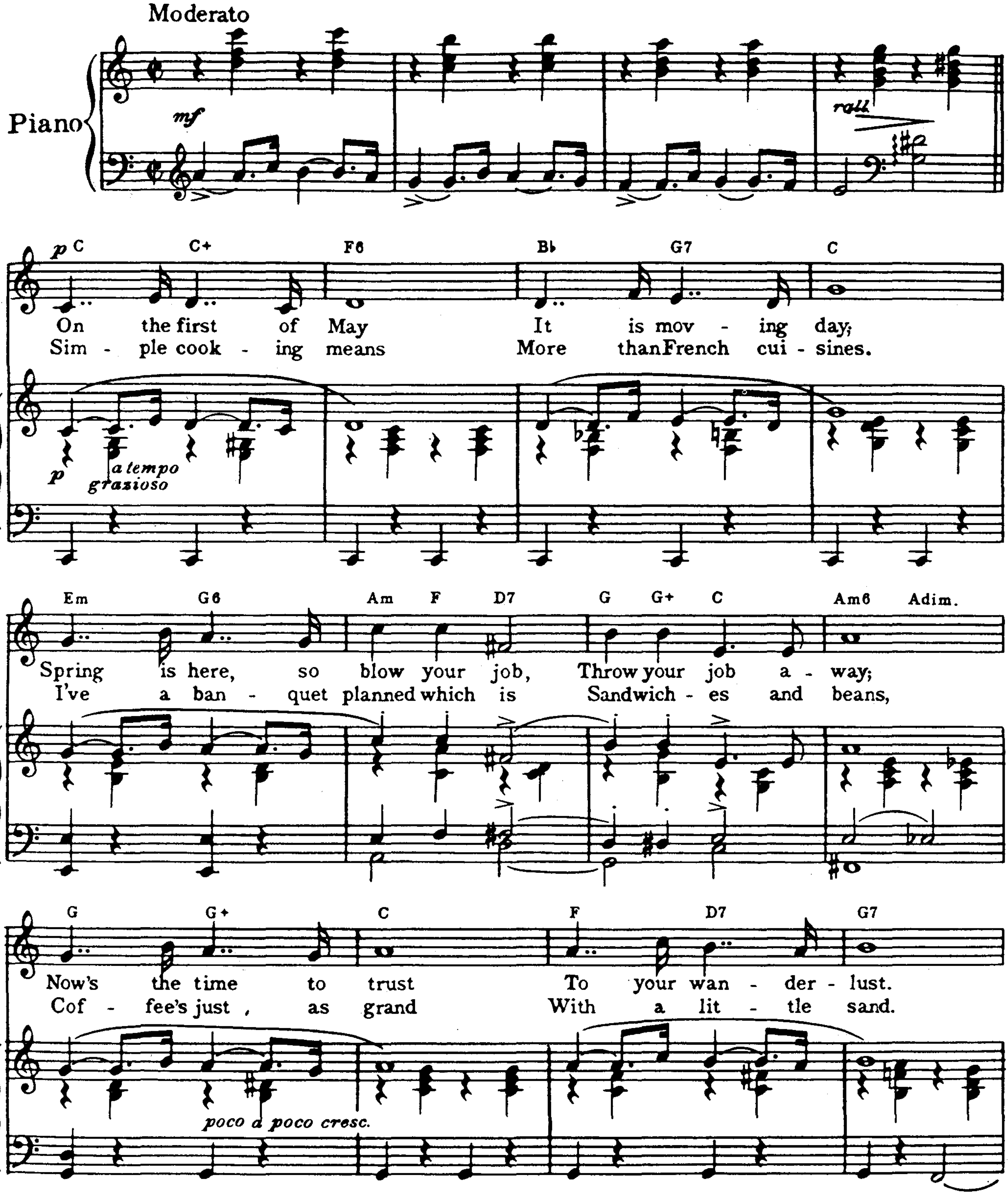

dore, ba - by. Let's try a - gain, Sigh a - gain,
poco espressivo
Fly a - gain to heav - en Ba - by, see, It's A, B, C,
mf
I love you and you love me. I know, know, know what a
Jimmy: You dear, dear, dear lit - tle
deciso
p
beau, beau, beau should do, ba - by. So
dear, dear, dear come here snap - py And
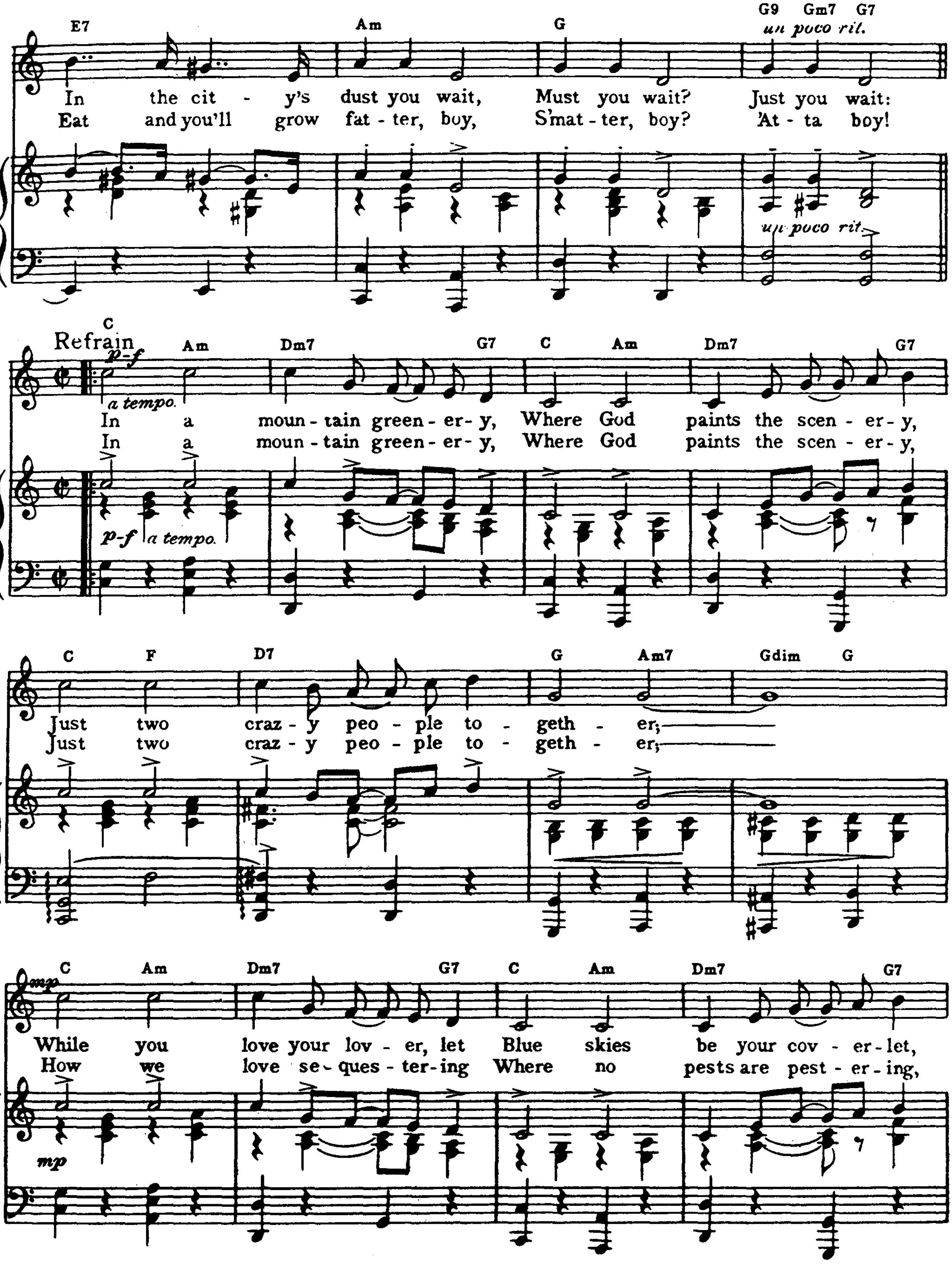

don't, don't, don't say it won't, won't, won't come true,
see, see, see lit - tle me, me, me make you
mf
ba - by. My heart be - gins to hum: Dum - de - dum - de -
hap - py. Kay: My heart be - gins to sigh Di - de - di - de -
mf
p
dum - dum - dum; So do, do, do what you've done, done, done be -
di - di - di So do, do, do what you've done, done, done be -
p
1
fore. Oh,
2
fore.
mf
mf
sf
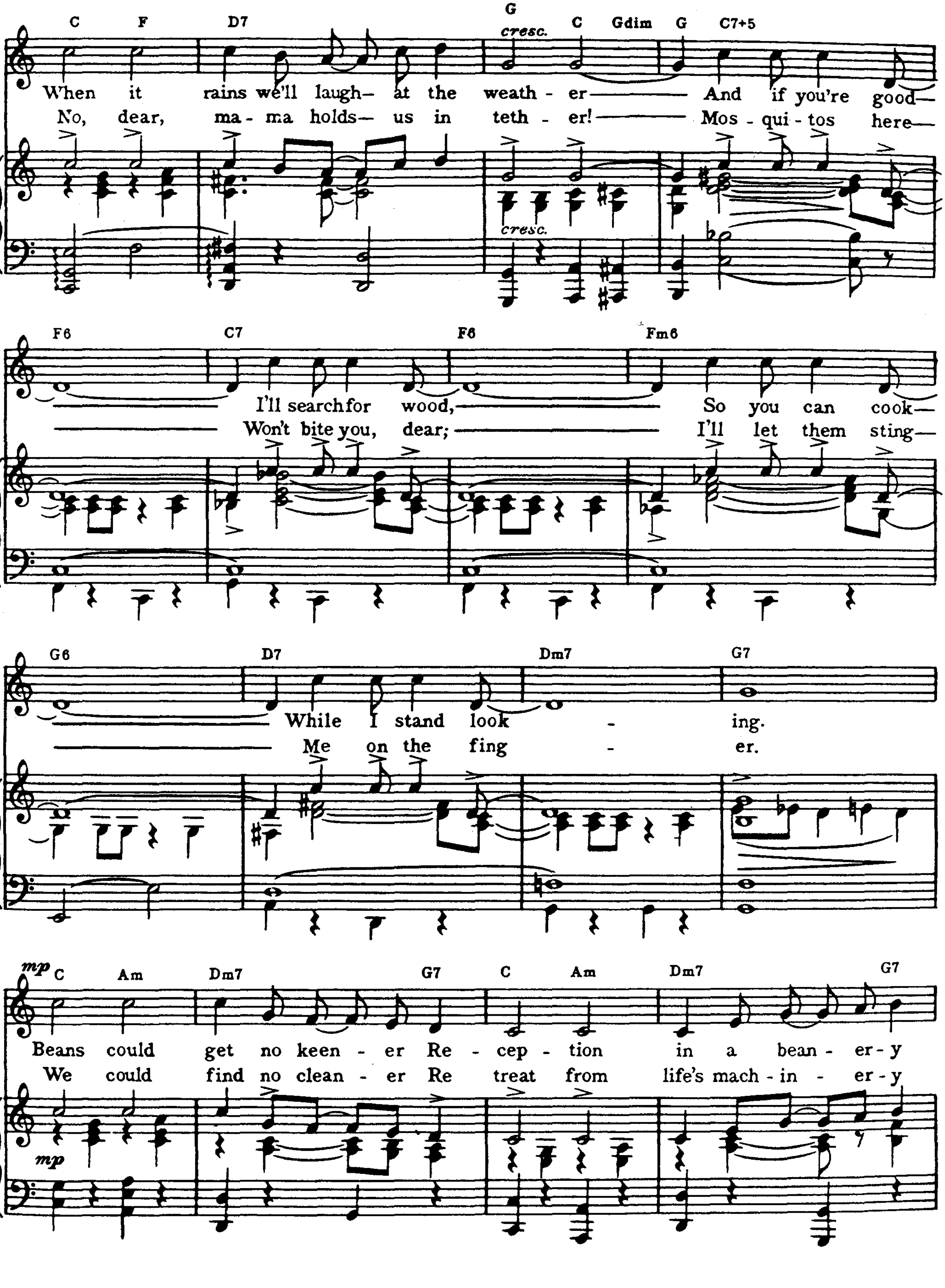
Mountain Greenery
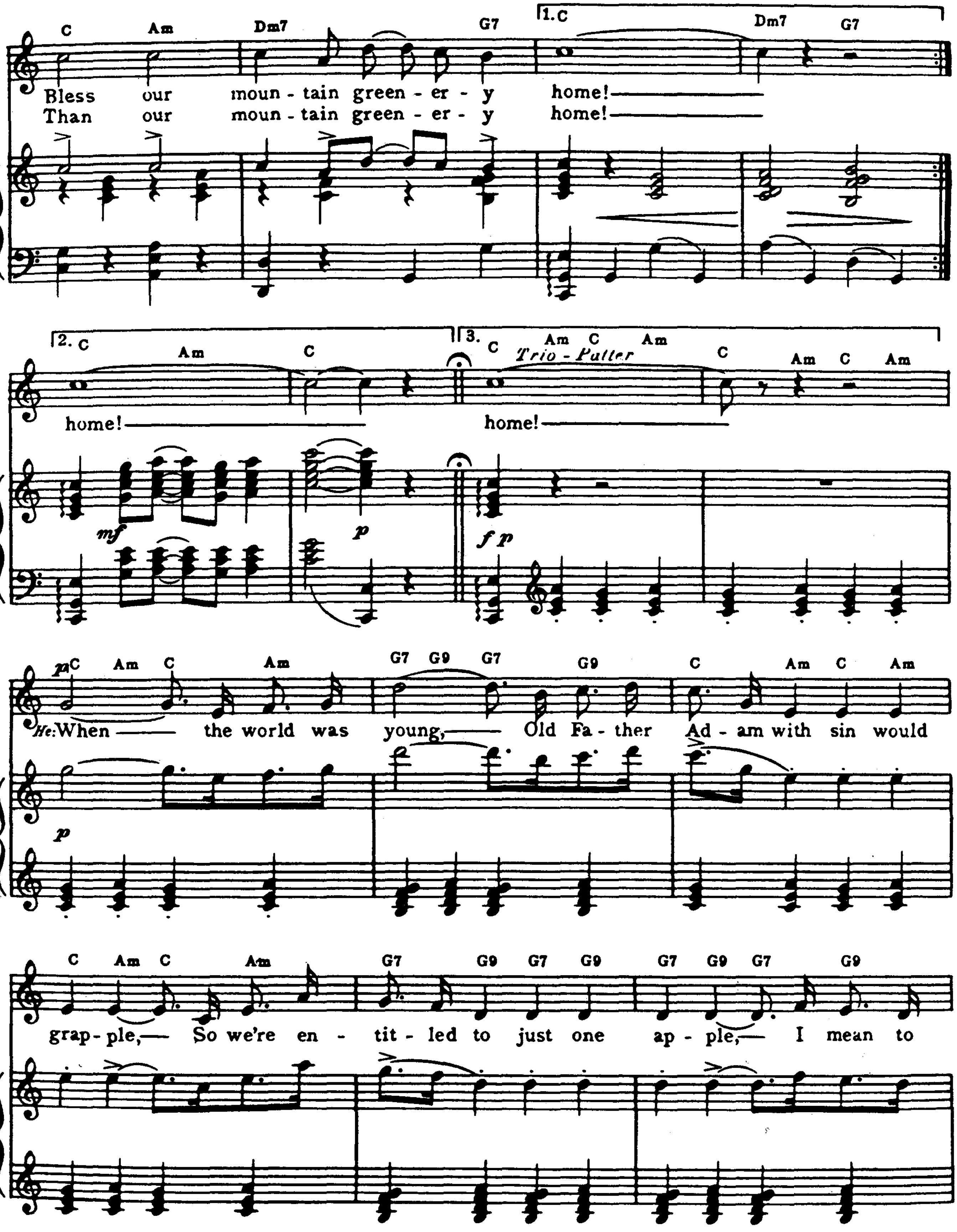
Words by
LORENZ HART
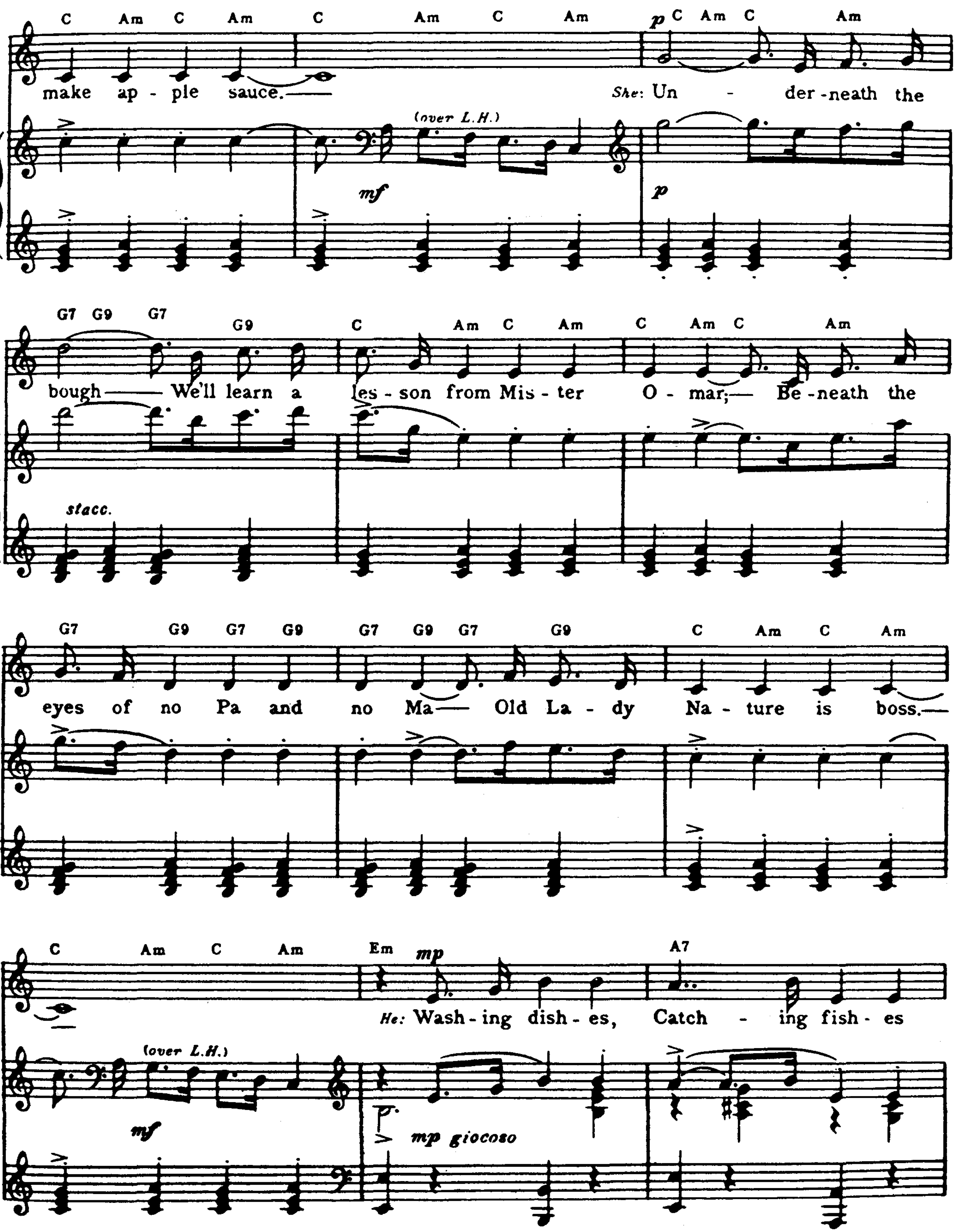
Music by
RICHARD RODGERS
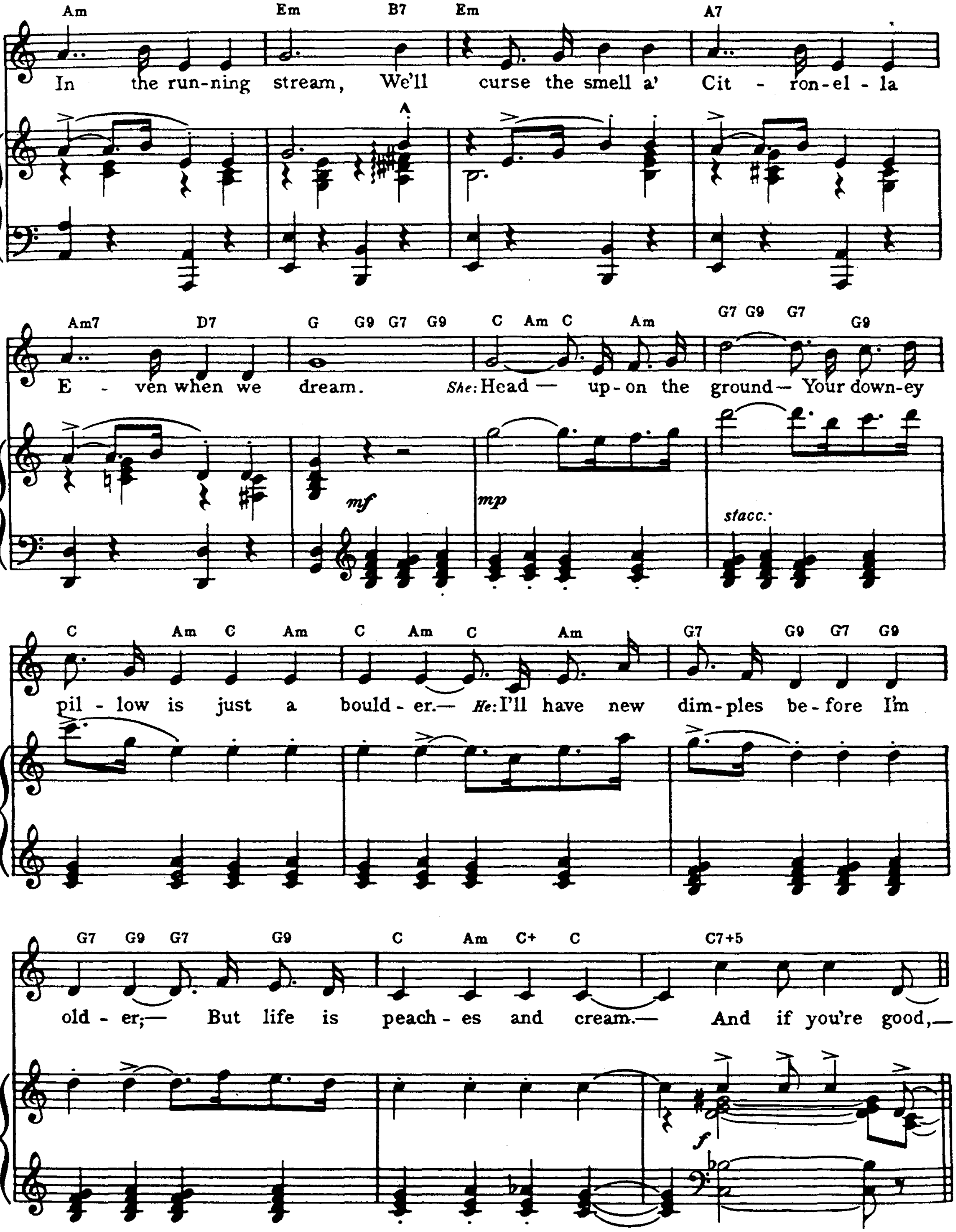



E7 Am G G9 Gm7 G7
un poco rit.
In the cit - y's dust you wait, Must you wait? Just you wait:
Eat and you'll grow fat - ter, boy, S'mat - ter, boy? 'At - ta boy!
un poco rit.
Refrain
p-f
a tempo.
C Am Dm7 G7 C Am Dm7 G7
In a moun - tain green - er - y, Where God paints the scen - er - y,
In a moun - tain green - er - y, Where God paints the scen - er - y,
C F D7 G Am7 Gdim G
Just two craz - y peo - ple to - geth - er;
Just two craz - y peo - ple to - geth - er;
mp
C Am Dm7 G7 C Am Dm7 G7
While you love your lov - er, let Blue skies be your cov - er - let,
How we love se - ques - ter - ing Where no pests are pest - er - ing,
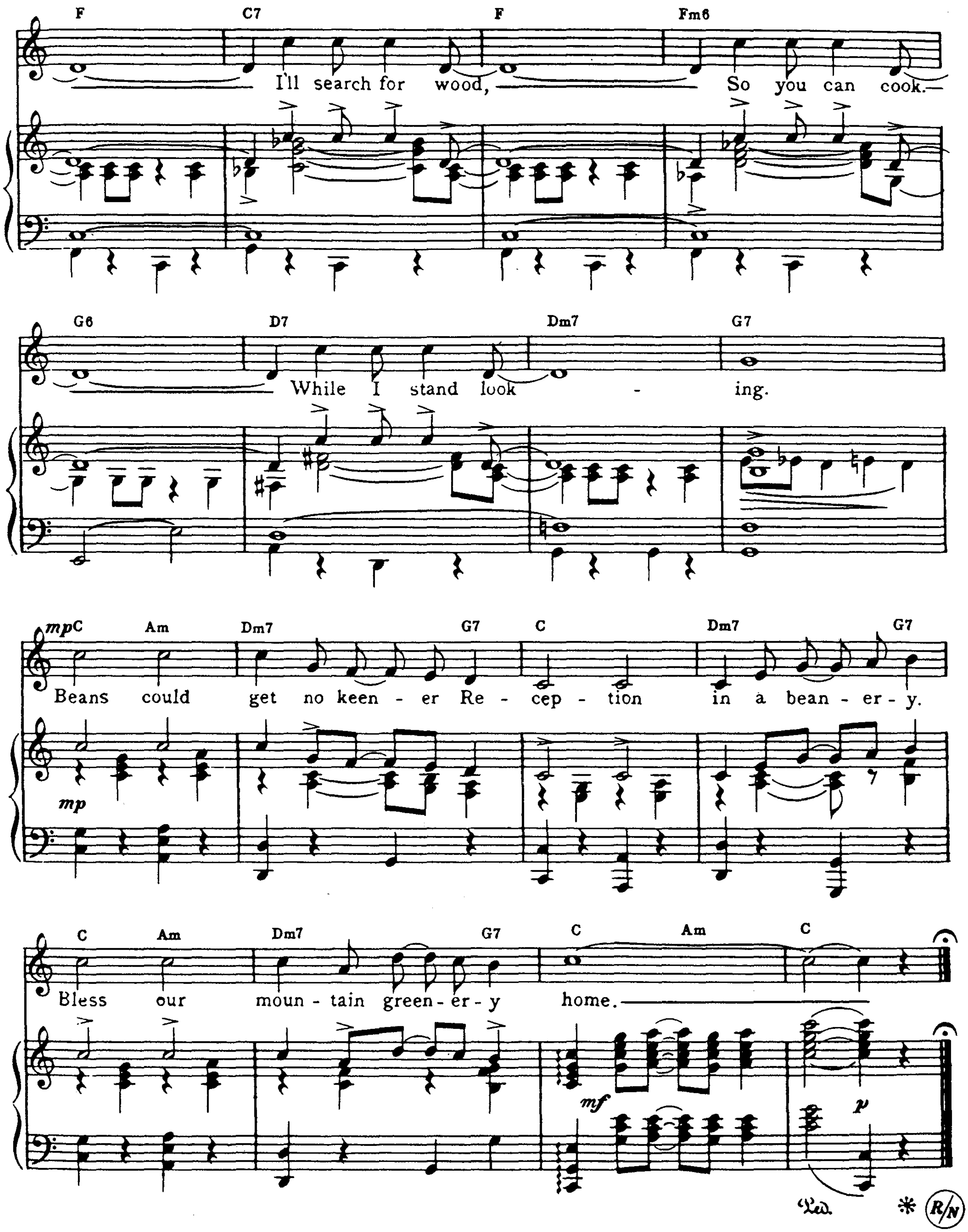

C F D7 G cresc. C Gdim G C7+5
When it rains we'll laugh- at the weath - er And if you're good
No, dear, ma-ma holds- us in teth - er! Mos - qui - tos here
cresc.
F6 C7 F6 Fm6
I'll search for wood, So you can cook
Won't bite you, dear; I'll let them sting
G6 D7 Dm7 G7
While I stand look - ing.
Me on the fing - er.
mp C Am Dm7 G7 C Am Dm7 G7
Beans could get no keen - er Re - cep - tion in a bean - er - y
We could find no clean - er Re treat from life's mach - in - er - y
mp


C Am Dm7 G7 1.C Dm7 G7
Bless our moun - tain green - er - y home!
Than our moun - tain green - er - y home!
2. C Am C 3. C Am C Am
Trio - Patter
C Am C Am
home! home!
mf p f p
C Am C Am G7 G9 G7 G9 C Am C Am
He: When the world was young, Old Fa - ther Ad - am with sin would
C Am C Am G7 G9 G7 G9 G7 G9 G7 G9
grap - ple, So we're en - tit - led to just one ap - ple, I mean to


C Am C Am C Am C Am p C Am C Am
make ap - ple sauce.— She: Un - der-neath the
(over L.H.)
mf
p
G7 G9 G7 G9 C Am C Am C Am C Am
bough— We'll learn a les - son from Mis - ter O - mar;— Be-neath the
stacc.
G7 G9 G7 G9 G7 G9 G7 G9 C Am C Am
eyes of no Pa and no Ma— Old La - dy Na - ture is boss.—
C Am C Am Em mp A7
He: Wash - ing dish - es, Catch - ing fish - es
(over L.H.)
mf
mp giocoso



Am Em B7 Em A7
In the run-ning stream, We'll curse the smell a' Cit - ron-el - la
Am7 D7 G G9 G7 G9 C Am C Am G7 G9 G7 G9
E - ven when we dream. She: Head — up-on the ground — Your down-ey
mf
mp
stacc.
C Am C Am C Am C Am G7 G9 G7 G9
pil - low is just a bould - er. — He: I'll have new dim-ples be-fore I'm
G7 G9 G7 G9 C Am C+ C C7+5
old - er; — But life is peach - es and cream. — And if you're good, —
f
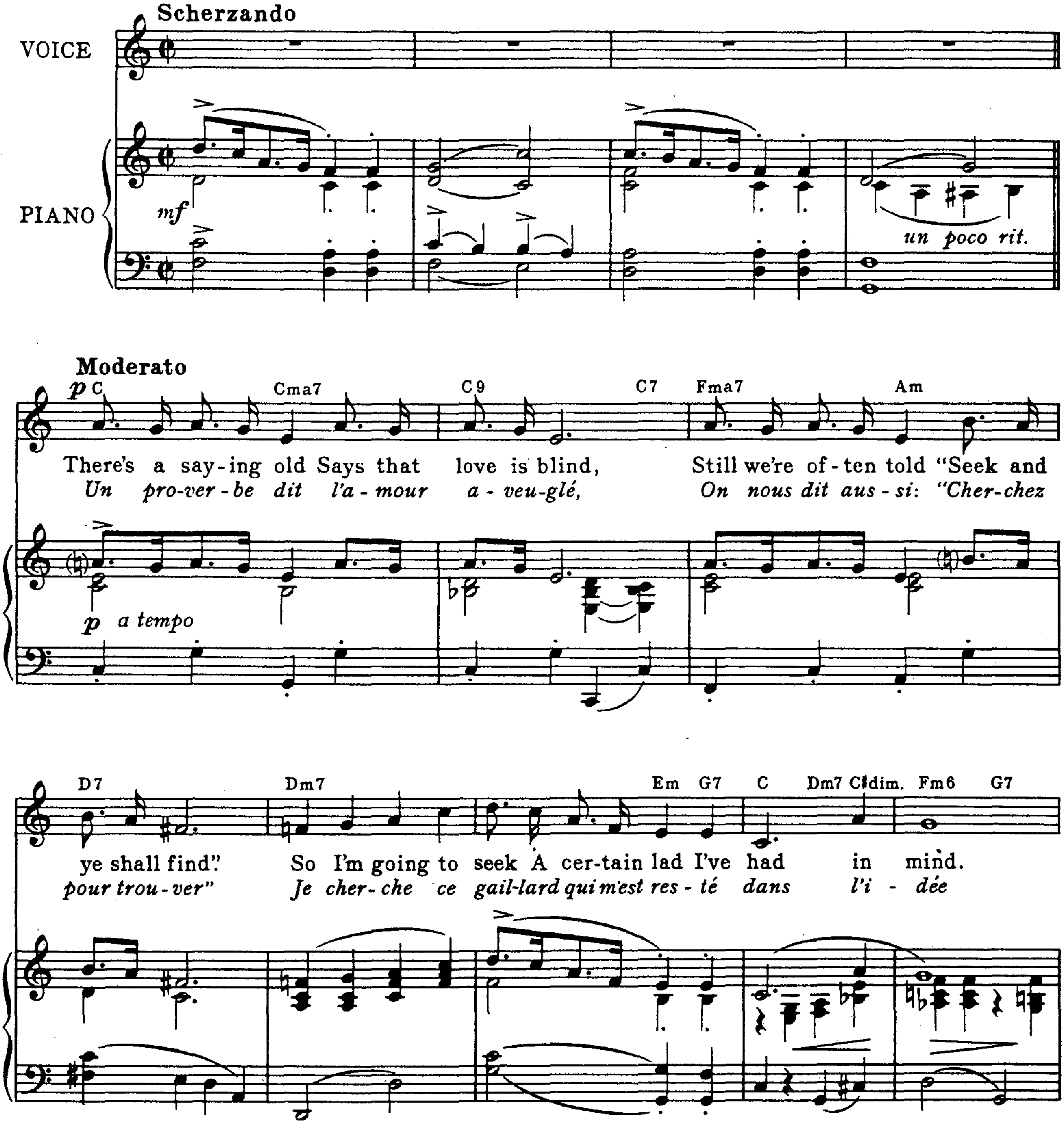

F C7 F Fm6
I'll search for wood, So you can cook.
G6 D7 Dm7 G7
While I stand look - ing.
mp C Am Dm7 G7 C Dm7 G7
Beans could get no keen - er Re - cep - tion in a bean - er - y.
mp
C Am Dm7 G7 C Am C
Bless our moun - tain green - er - y home.
mf
p
Ped. *
R/N
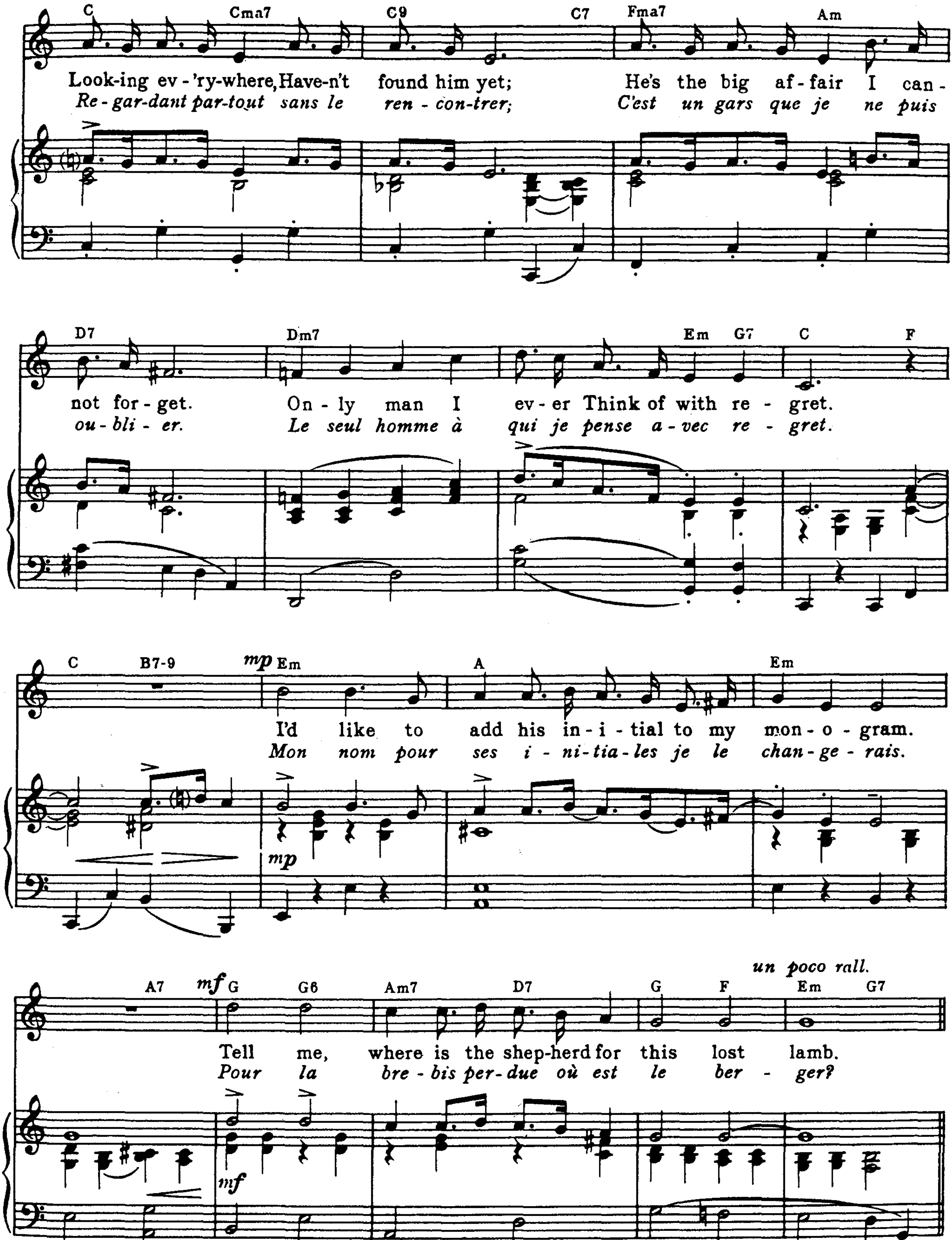
SOMEONE TO WATCH OVER ME
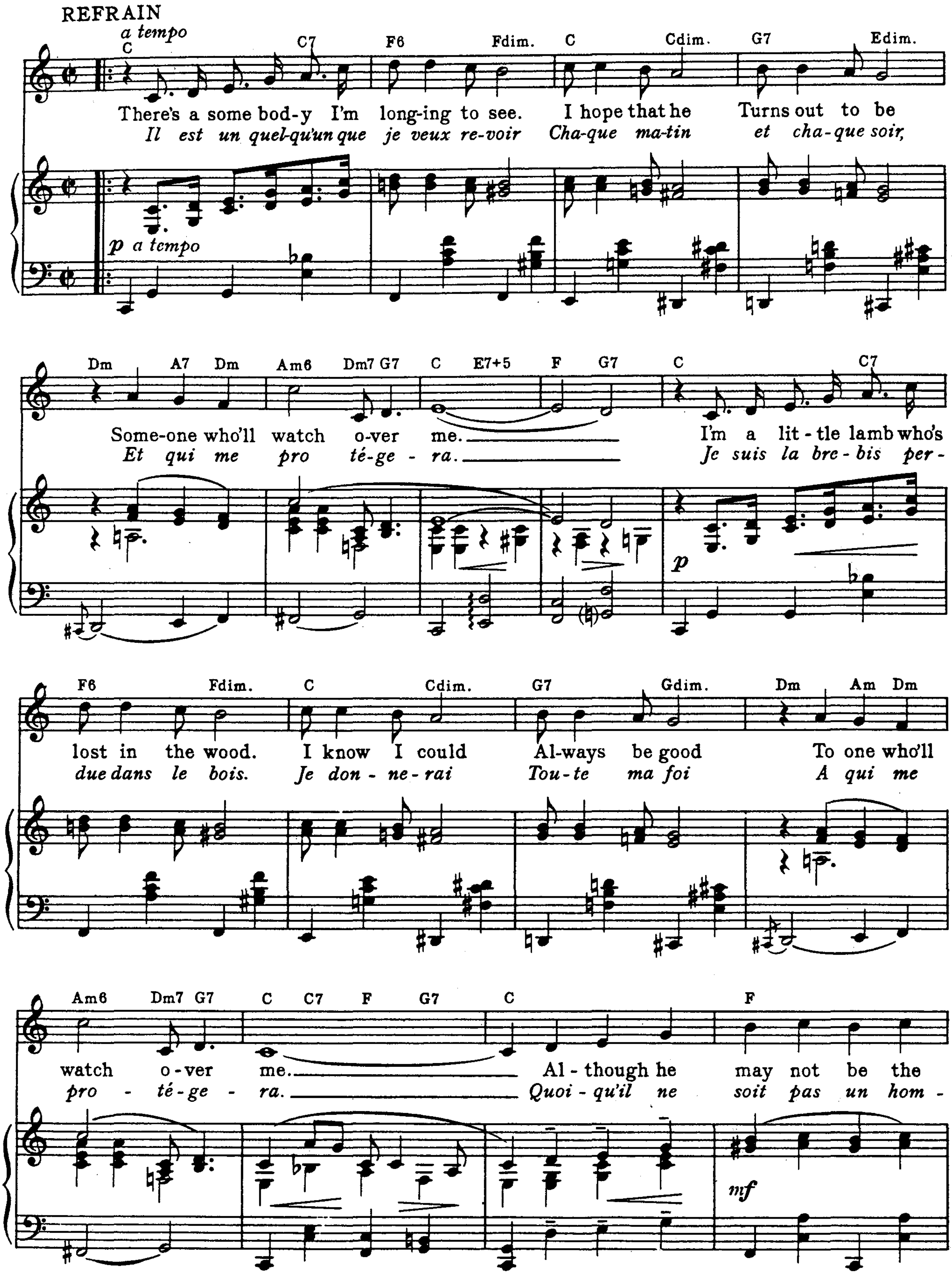
"QUI ME PROTÉGERA"
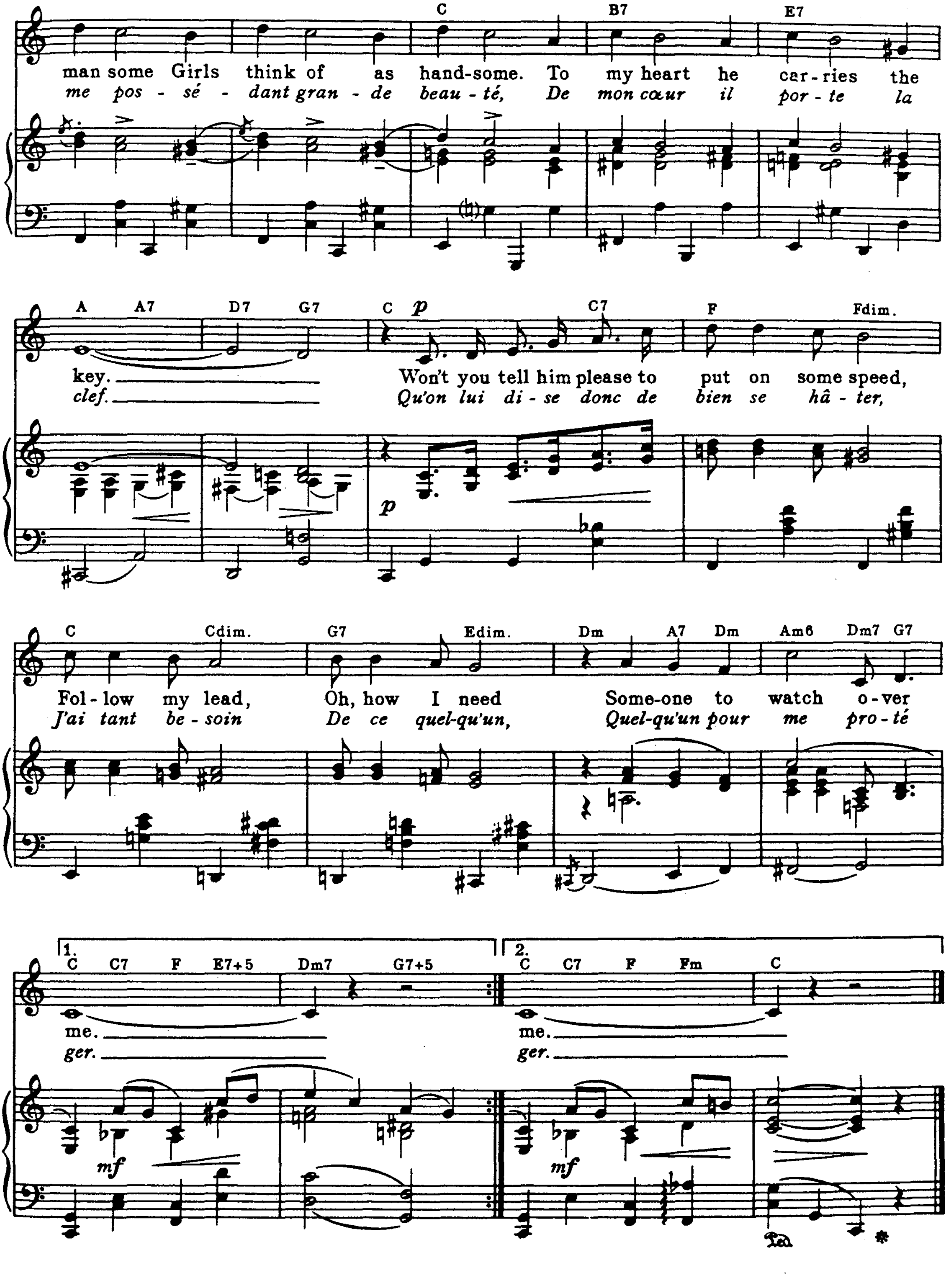
Words by
IRA GERSHWIN
French version by
EMELIA RENAUD

Music by
GRORGE GERSHWIN




C Cma7 G9 C7 Fma7 Am
Look-ing ev-'ry-where, Have-n't found him yet; He's the big af-fair I can-
Re-gar-dant par-tout sans le ren-con-trer; C'est un gars que je ne puis
D7 Dm7 Em G7 C F
not for-get. On-ly man I ev-er Think of with re-gret.
ou-bli-er. Le seul homme à qui je pense a-vec re-gret.
C B7-9 mp Em A Em
I'd like to add his in-i-tial to my mon-o-gram.
Mon nom pour ses i-ni-tia-les je le chan-ge-rais.
mp
un poco rall.
A7 mf G G6 Am7 D7 G F Em G7
Tell me, where is the shep-herd for this lost lamb.
Pour la bre-bis per-due où est le ber-ger?
mf
un poco rall.
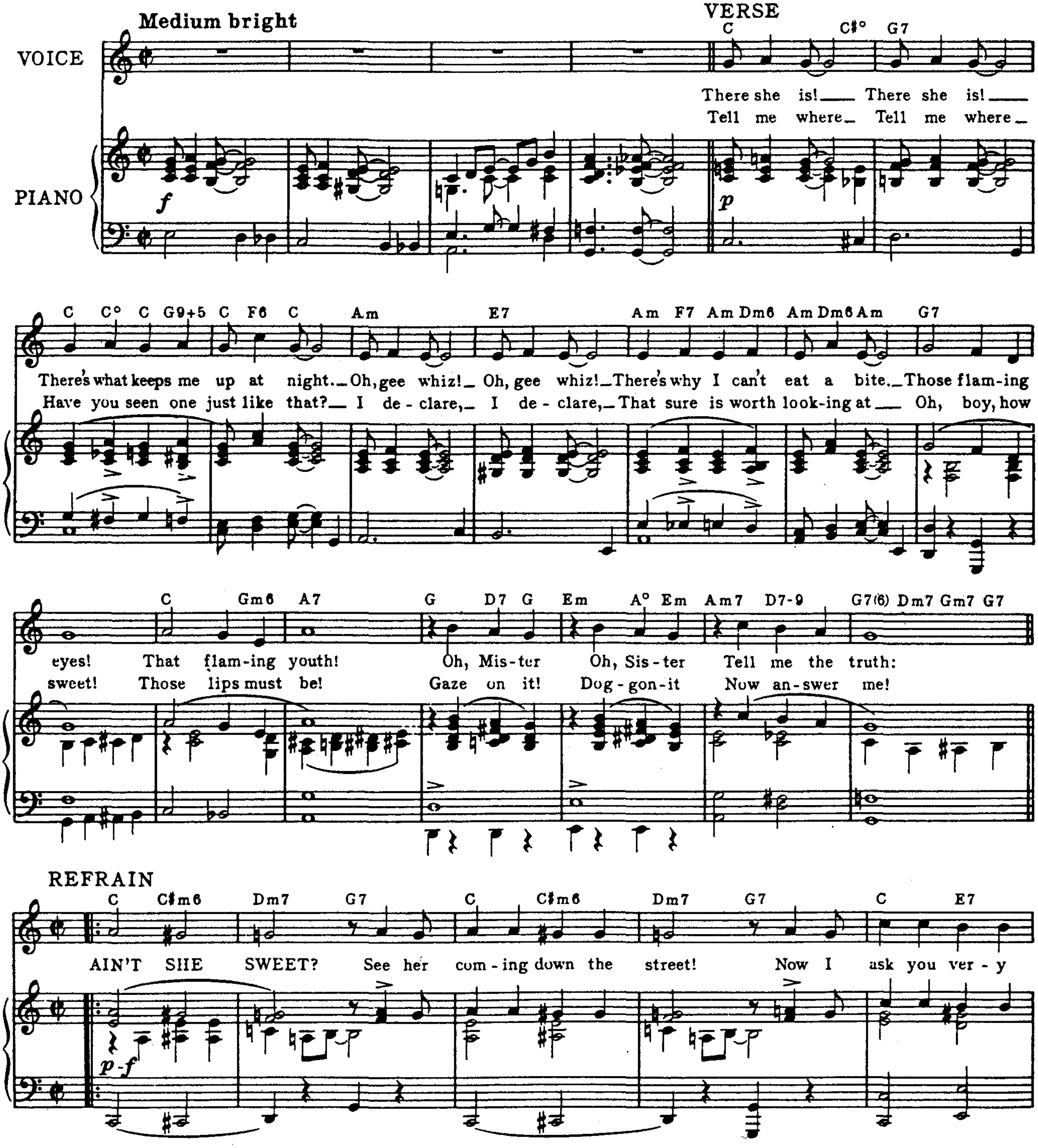

REFRAIN
a tempo
C C7 F6 Fdim. C Cdim. G7 Edim.
There's a some bod-y I'm long-ing to see. I hope that he Turns out to be
Il est un quel-qu'un que je veux re-voir Cha-que ma-tin et cha-que soir,
p a tempo
Dm A7 Dm Am6 Dm7 G7 C E7+5 F G7 C C7
Some-one who'll watch o-ver me. I'm a lit-tle lamb who's
Et qui me pro té-ge-ra. Je suis la bre-bis per-
p
F6 Fdim. C Cdim. G7 Gdim. Dm Am Dm
lost in the wood. I know I could Al-ways be good To one who'll
due dans le bois. Je don-ne-rai Tou-te ma foi A qui me
Am6 Dm7 G7 C C7 F G7 C F
watch o-ver me. Al-though he may not be the
pro-té-ge-ra. Quoi-qu'il ne soit pas un hom-
mf
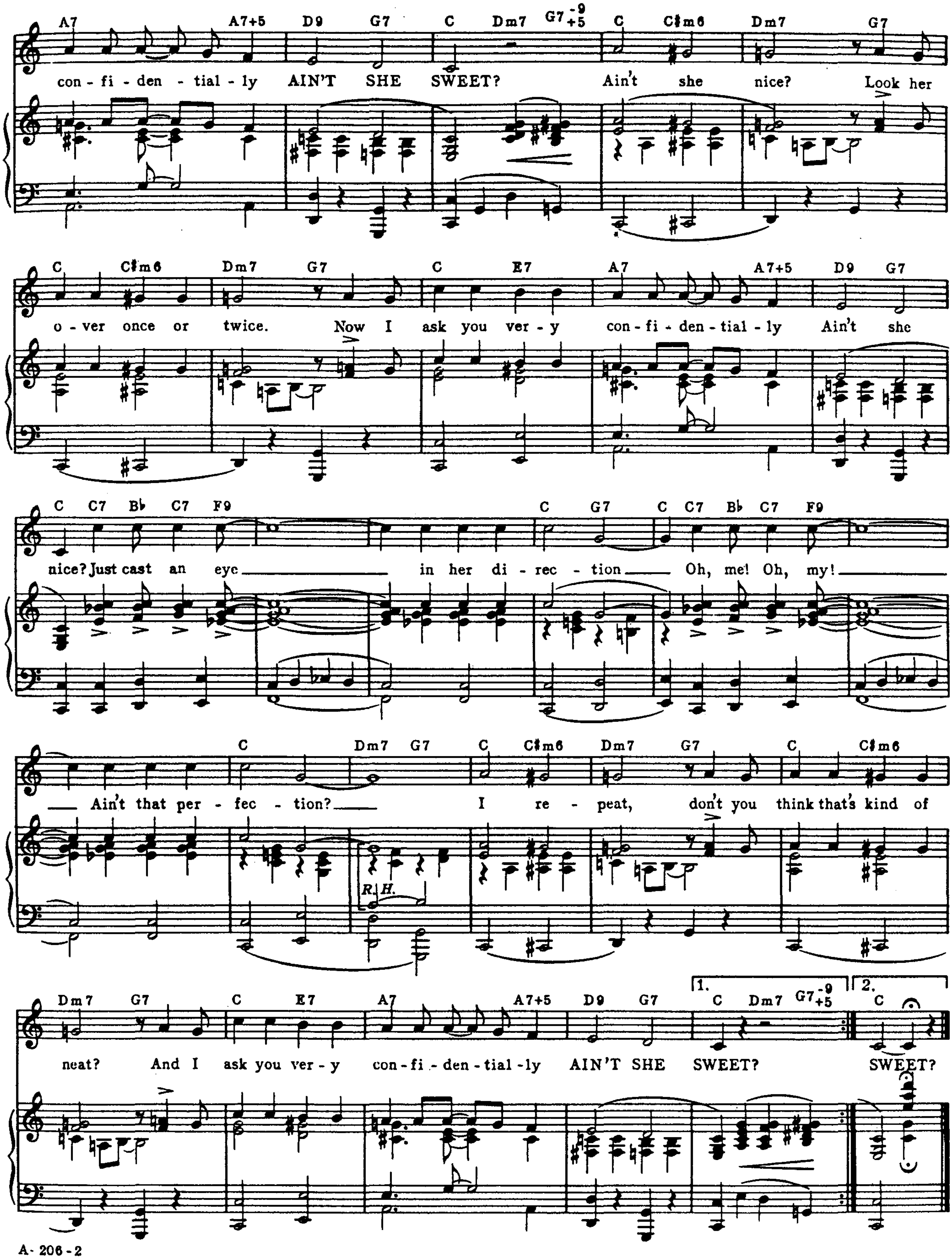

C B7 E7
man some Girls think of as hand-some. To my heart he car-ries the
me pos - sé - dant gran - de beau - té, De mon cœur il por - te la
A A7 D7 G7 C C7 F Fdim.
p
key. Won't you tell him please to put on some speed,
clef. Qu'on lui di - se donc de bien se hâ - ter,
C Cdim. G7 Edim. Dm A7 Dm Am6 Dm7 G7
Fol - low my lead, Oh, how I need Some-one to watch o - ver
J'ai tant be - soin De ce quel-qu'un, Quel-qu'un pour me pro - té
1. 2.
C C7 F E7+5 Dm7 G7+5 C C7 F Fm C
me. me.
ger. ger.
mf

AIN'T SHE SWEET

Words by
JACK YELLEN
A.S.C.A.P.

Music by
MILTON AGER
A.S.C.A.P.
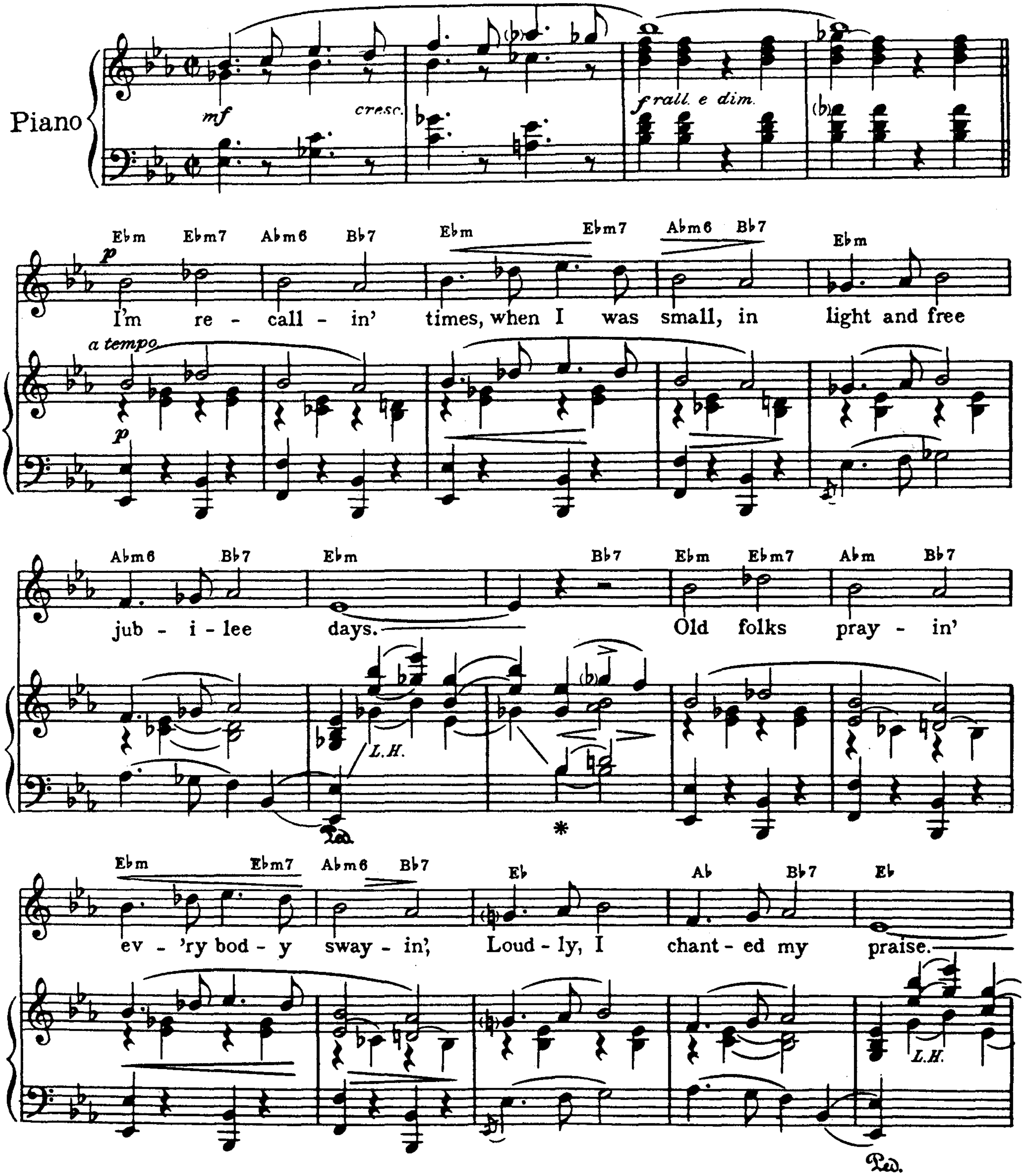



A7 A7+5 D9 G7 C Dm7 G7-9+5 C C#m6 Dm7 G7
con-fi-den-tial-ly AIN'T SHE SWEET? Ain't she nice? Look her
C C#m6 Dm7 G7 C E7 A7 A7+5 D9 G7
o-ver once or twice. Now I ask you ver-y con-fi-den-tial-ly Ain't she
C C7 B♭ C7 F9 C G7 C C7 B♭ C7 F9
nice? Just cast an eye in her di-rec-tion Oh, me! Oh, my!
C Dm7 G7 C C#m6 Dm7 G7 C C#m6
Ain't that per-fec-tion? I re-peat, don't you think that's kind of
R. H.
Dm7 G7 C E7 A7 A7+5 D9 G7 C Dm7 G7-9+5 C
neat? And I ask you ver-y con-fi-den-tial-ly AIN'T SHE SWEET? SWEET?
1. 2.
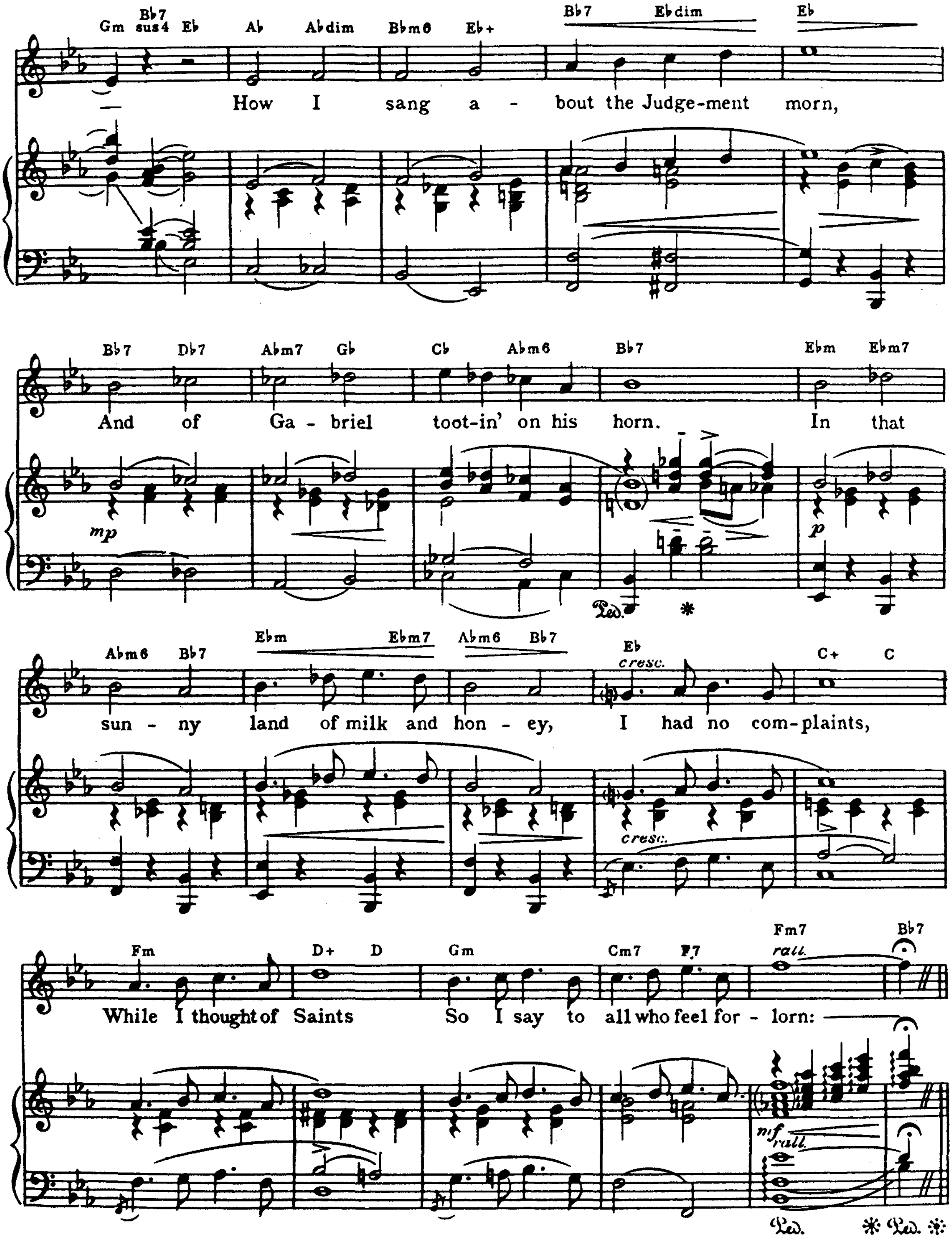
A-206-2
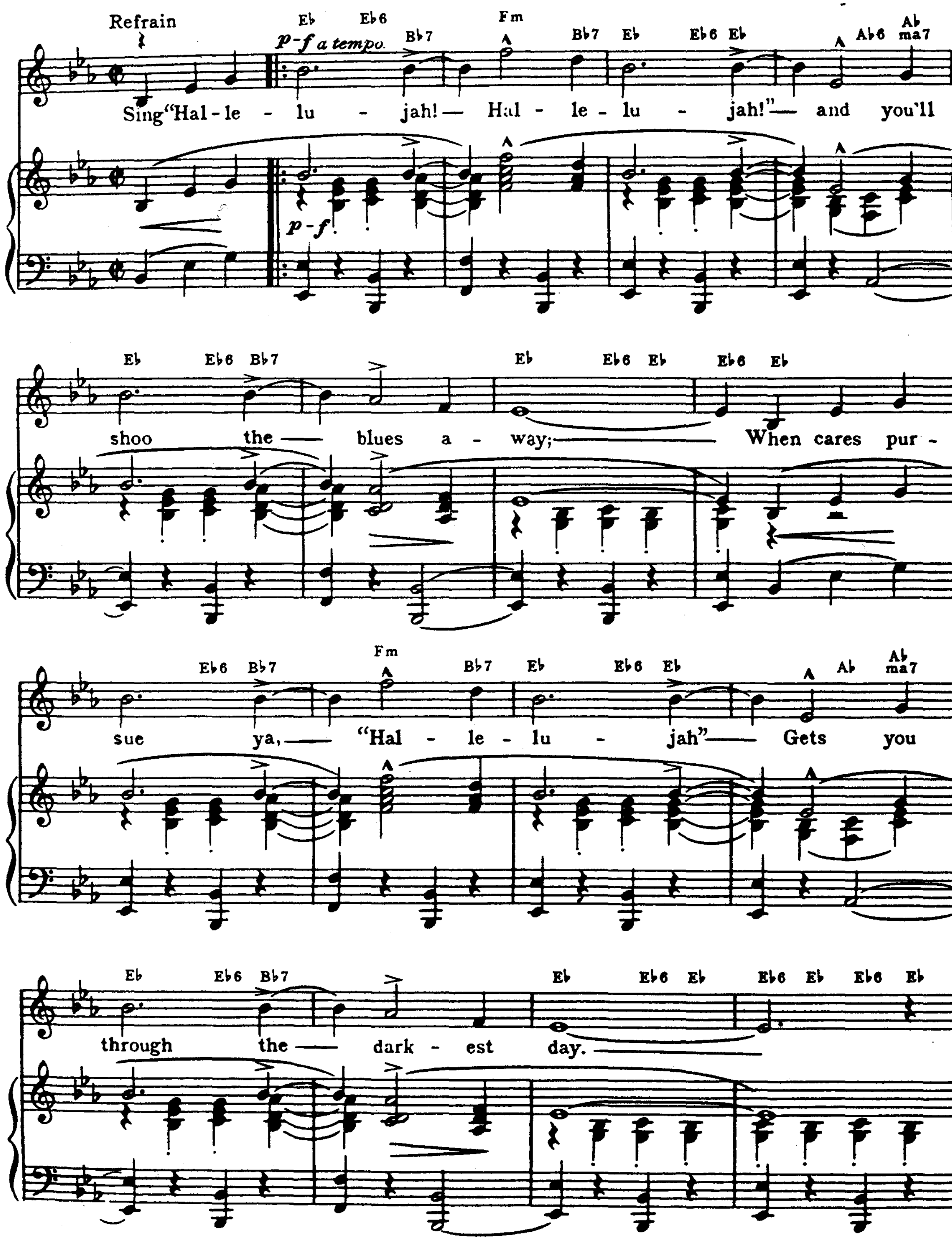
HALLELUJAH!
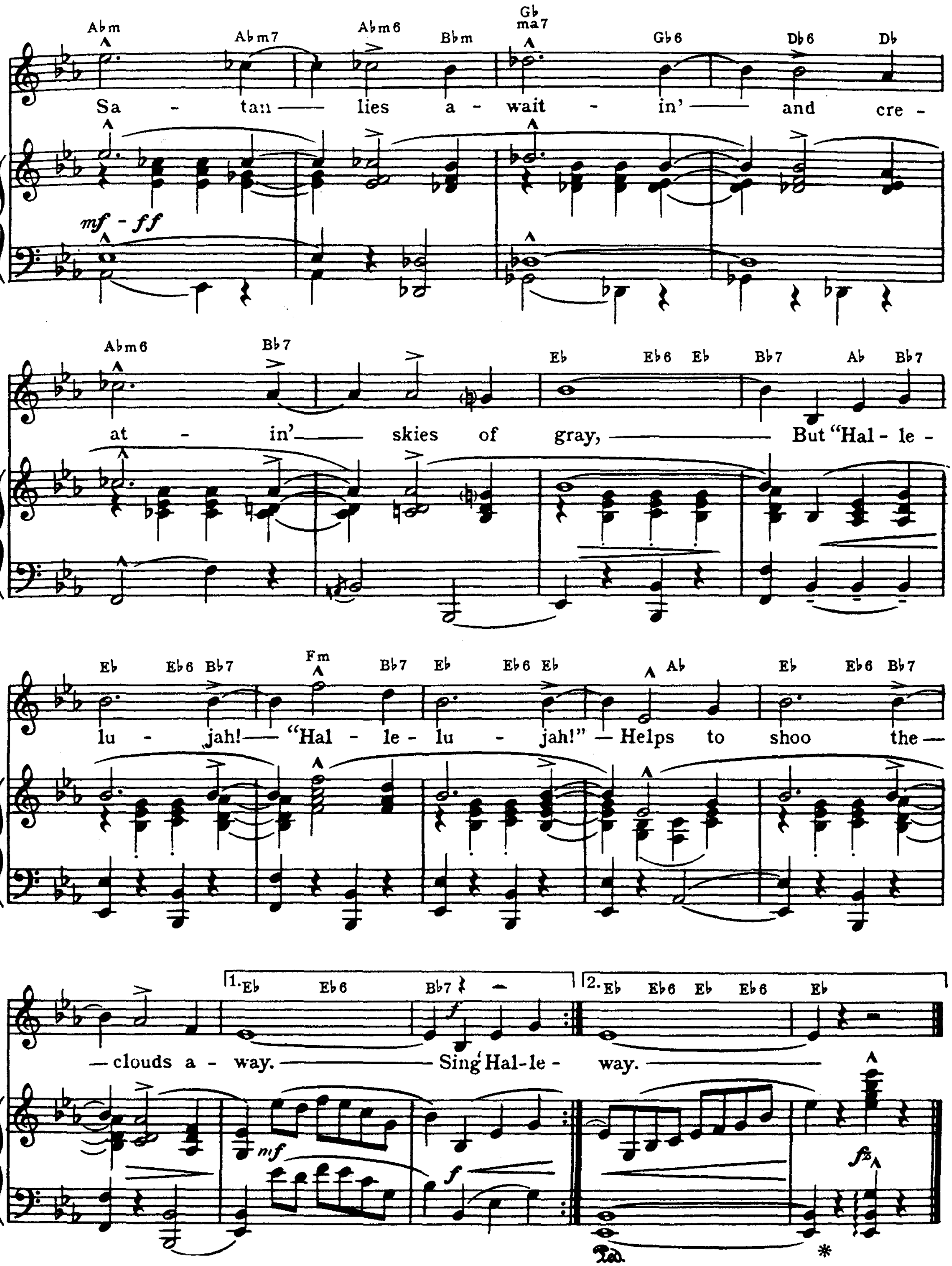
Words by
LEO ROBIN and
CLIFFORD GREY

Music by
VINCENT YOUMANS




Bb7
Gm sus4 Eb Ab Abdim Bbm6 Eb+ Bb7 Ebdim Eb
How I sang a - bout the Judge-ment morn,
Bb7 Db7 Abm7 Gb Cb Abm6 Bb7 Ebm Ebm7
And of Ga - briel toot-in' on his horn. In that
mp
p
Abm6 Bb7 Ebm Ebm7 Abm6 Bb7 Eb C+ C
cresc.
sun - ny land of milk and hon - ey, I had no com-plaints,
cresc.
Fm D+ D Gm Cm7 F7 Fm7 Bb7
rall.
While I thought of Saints So I say to all who feel for - lorn:
mf
rall.
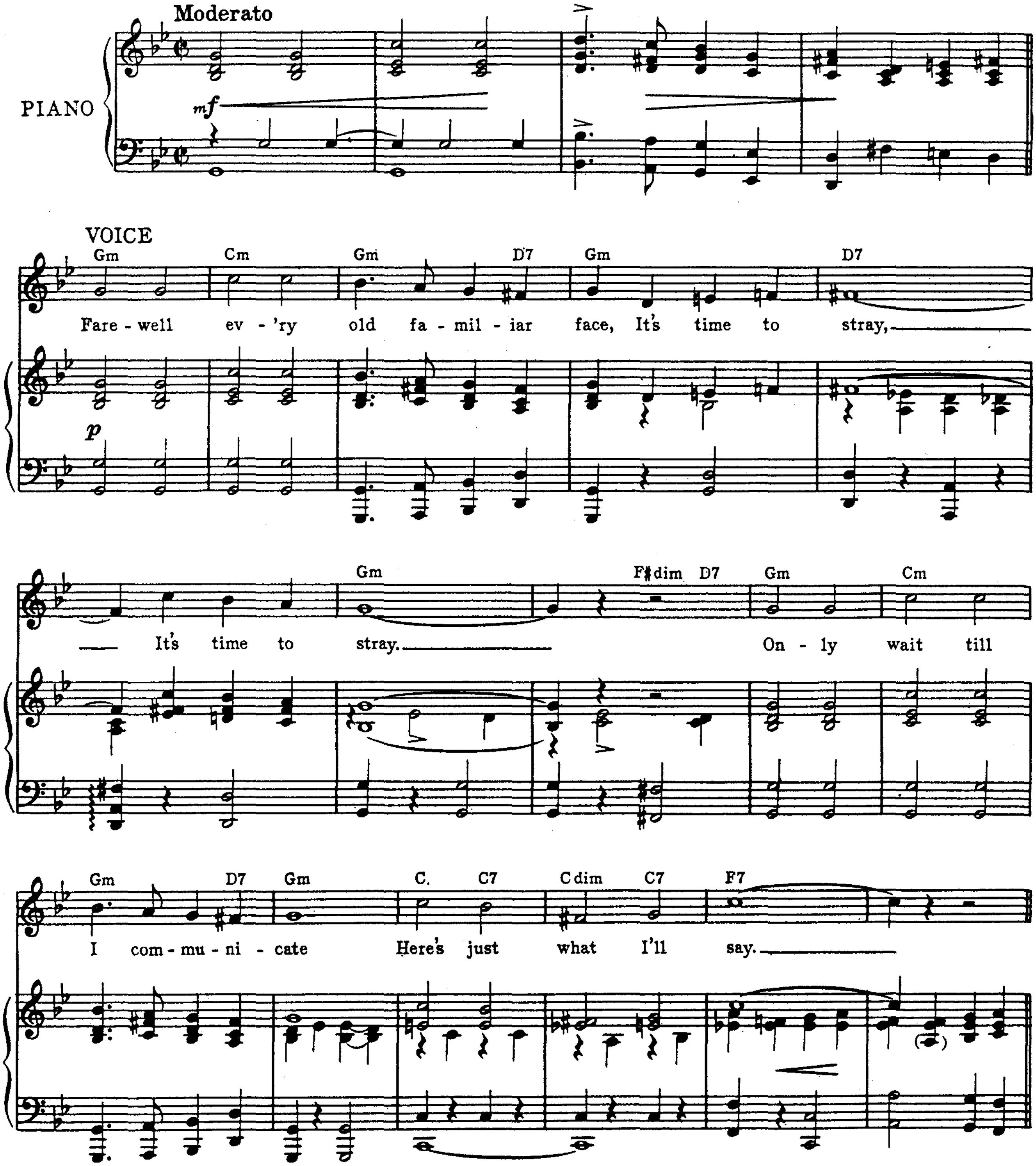

Refrain
p-f a tempo
Eb Eb6 Bb7 Fm Bb7 Eb Eb6 Eb Ab6 Ab ma7
Sing "Hal-le - lu - jah! — Hal - le - lu - jah!" — and you'll
p-f
Eb Eb6 Bb7 Eb Eb6 Eb Eb6 Eb
shoo the — blues a - way; — When cares pur -
Eb6 Bb7 Fm Bb7 Eb Eb6 Eb Ab Ab ma7
sue ya, — "Hal - le - lu - jah" — Gets you
Eb Eb6 Bb7 Eb Eb6 Eb Eb6 Eb Eb6 Eb
through the — dark - est day. —
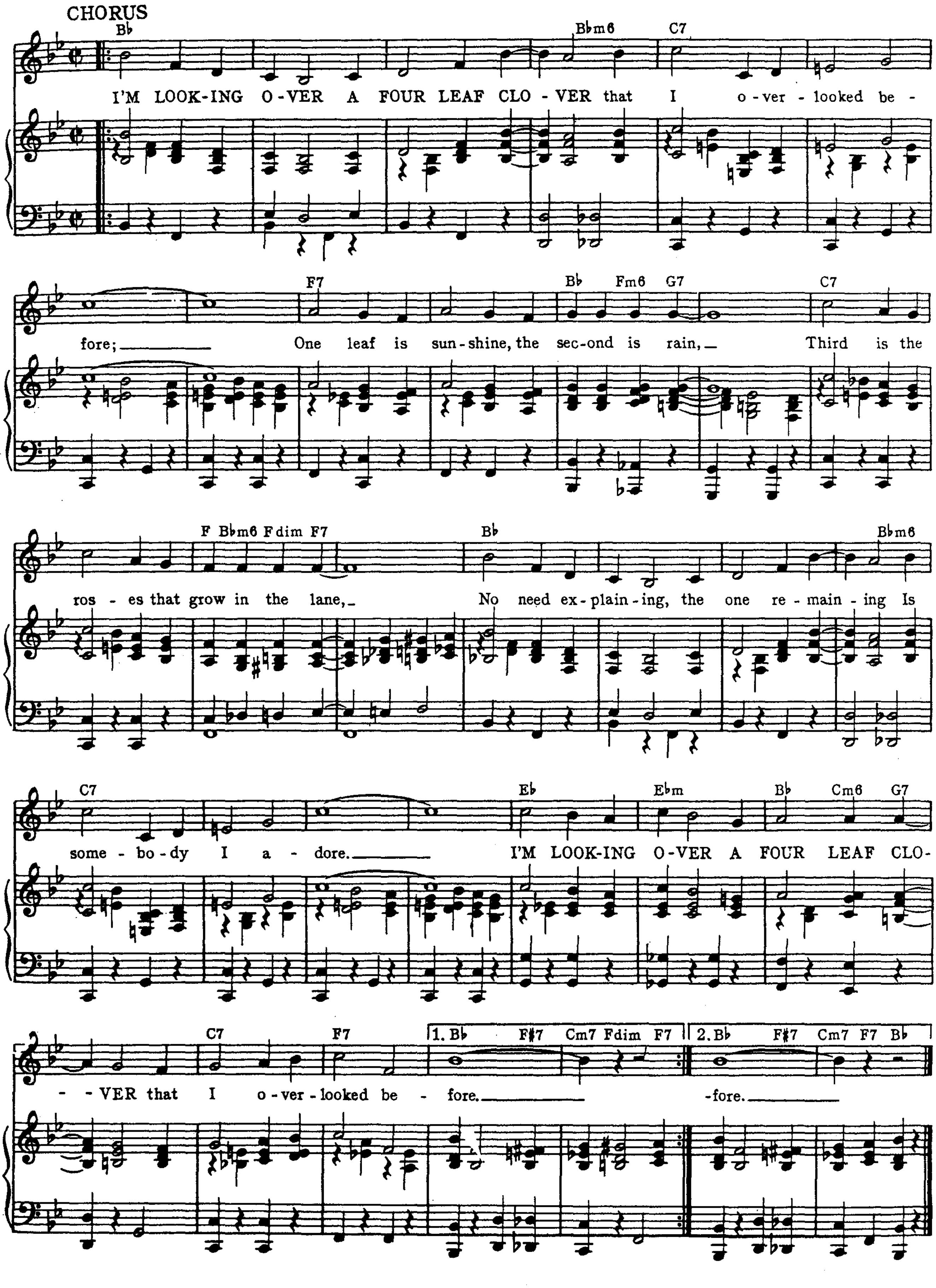

Abm Abm7 Abm6 Bbm Gb ma7 Gb6 Db6 Db
Sa - tan lies a - wait - in' and cre -
mf - ff
Abm6 Bb7 Eb Eb6 Eb Bb7 Ab Bb7
at - in' skies of gray, But "Hal - le -
Eb Eb6 Bb7 Fm Bb7 Eb Eb6 Eb Ab Eb Eb6 Bb7
lu - jah!" "Hal - le - lu - jah!" Helps to shoo the
1. Eb Eb6 Bb7 2. Eb Eb6 Eb Eb6 Eb
clouds a - way. Sing Hal - le - way.
mf f fz

I'm Looking Over A Four Leaf Clover

Lyric by
MORT DIXON

Music by
HARRY WOODS



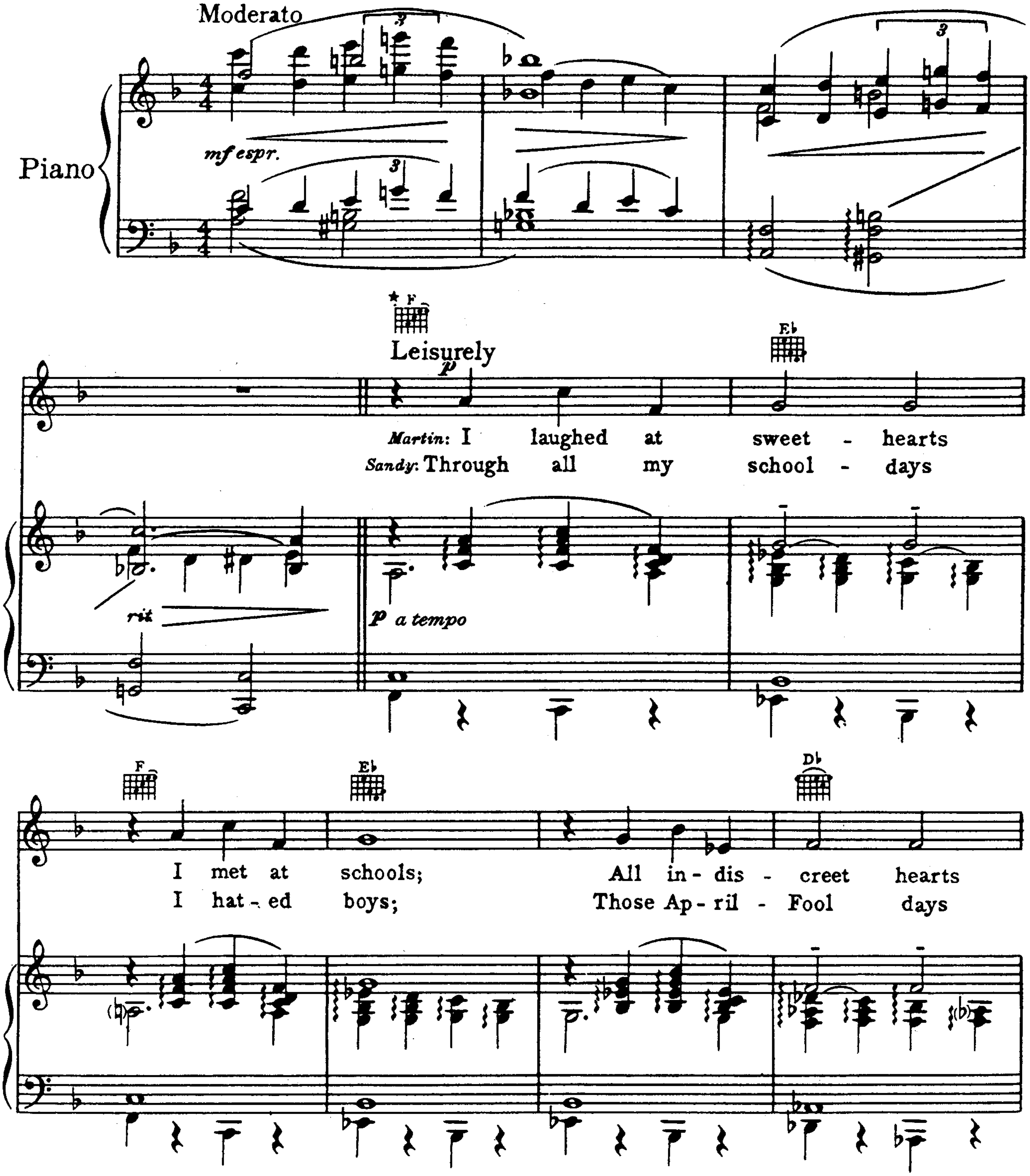

CHORUS
Bb
Bbm6
C7
I'M LOOK-ING O-VER A FOUR LEAF CLO-VER that I o-ver-looked be-
F7
Bb Fm6 G7
C7
fore; One leaf is sun-shine, the sec-ond is rain, Third is the
F Bbm6 Fdim F7
Bb
Bbm6
ros-es that grow in the lane, No need ex-plain-ing, the one re-main-ing Is
C7
Eb
Ebm
Bb Cm6 G7
some-bo-dy I a-dore. I'M LOOK-ING O-VER A FOUR LEAF CLO-
C7
F7
1. Bb F#7 Cm7 Fdim F7
2. Bb F#7 Cm7 F7 Bb
-VER that I o-ver-looked be-fore.
-fore.

My Heart Stood Still

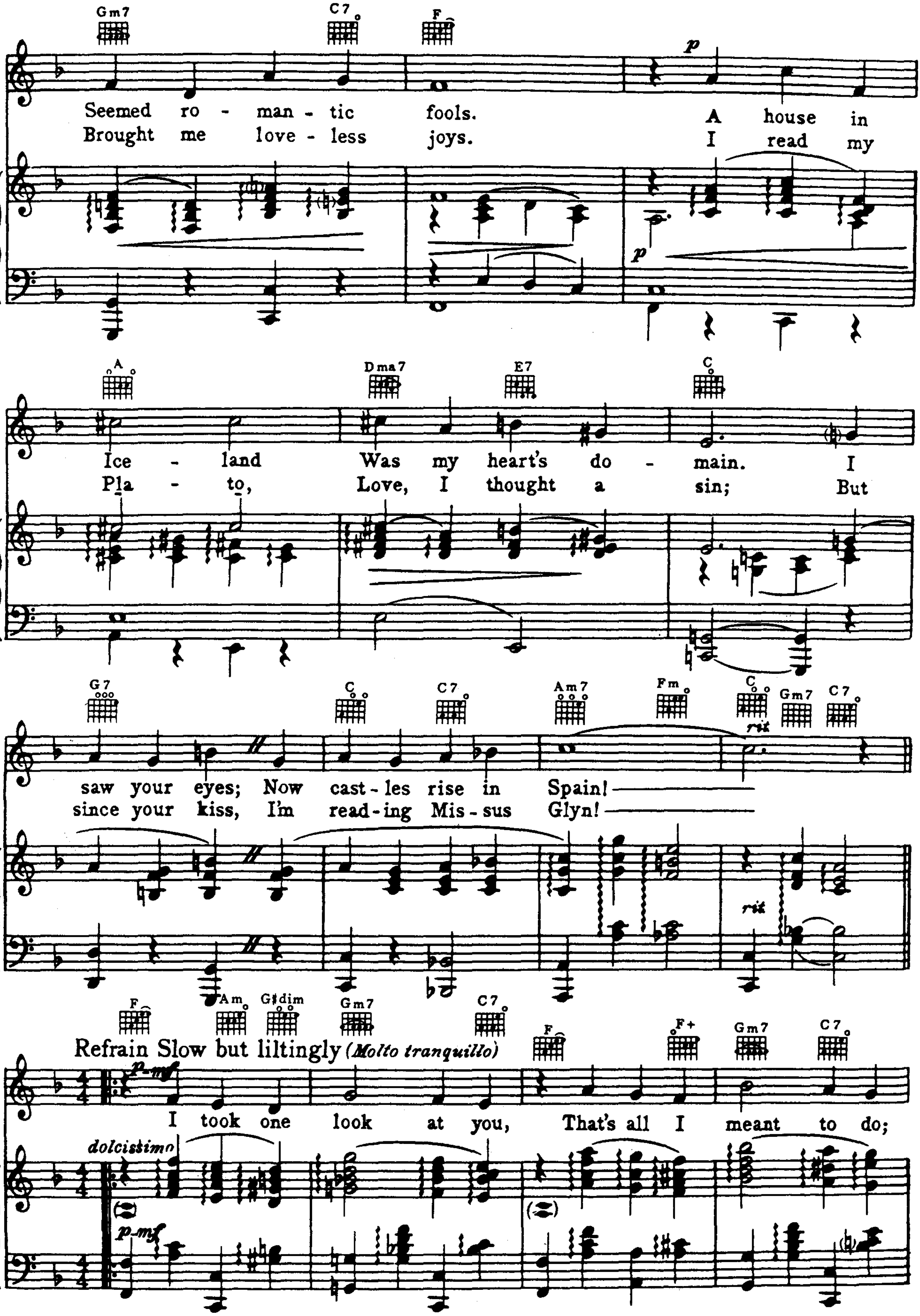
(Martin and Sandy)
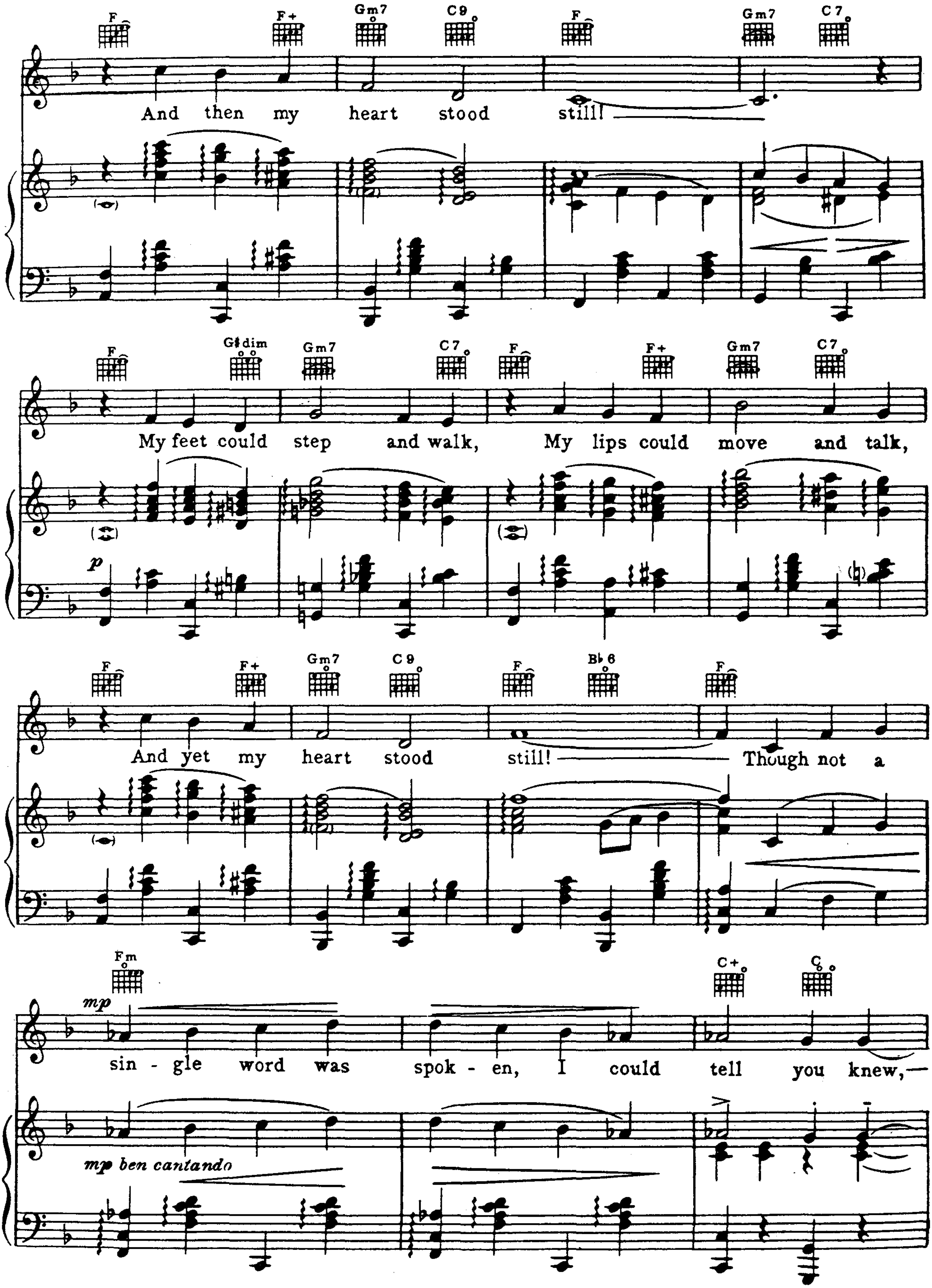
Words by
LORENZ HART

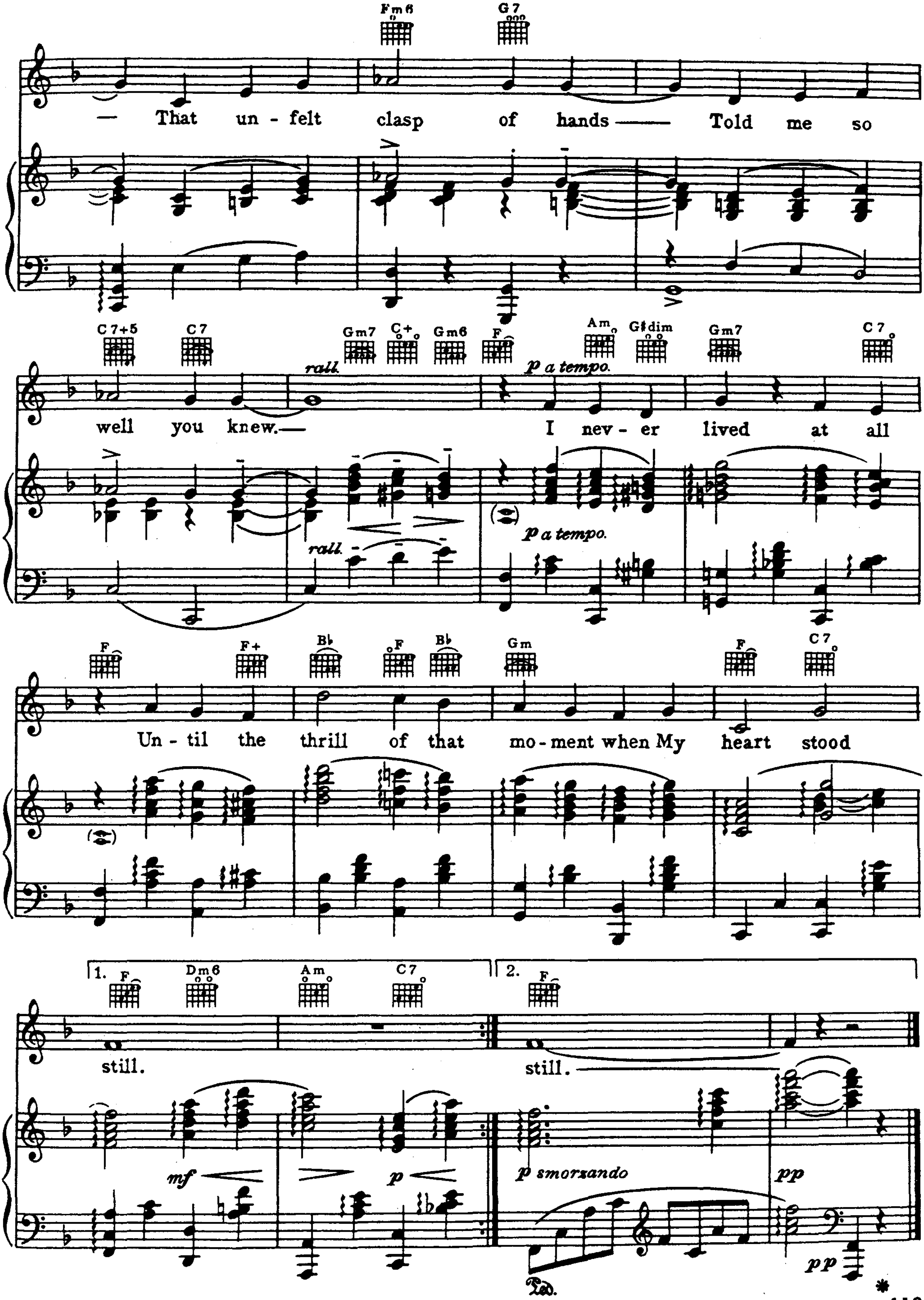
Music by
RICHARD RODGERS



*Diagrams for Guitar, Symbols for Ukulele and Banjo


Gm7
C7
F
p
Seemed ro - man - tic fools.
A house in
Brought me love - less joys.
I read my
p
A
Dma7
E7
C
Ice - land Was my heart's do - main.
I
Pla - to, Love, I thought a sin;
But
G7
C
C7
Am7
Fm
C
Gm7
C7
rit
saw your eyes; Now cast - les rise in Spain!
since your kiss, I'm read - ing Mis - sus Glyn!
rit
F
Am
G♯dim
Gm7
C7
Refrain Slow but liltingly (Molto tranquillo)
F
F+
Gm7
C7
p-mf
I took one look at you, That's all I meant to do;
dolcissimo
p-mf


F F+ Gm7 C9 F Gm7 C7
And then my heart stood still! —
F G♯dim Gm7 C7 F F+ Gm7 C7
My feet could step and walk, My lips could move and talk,
p
F F+ Gm7 C9 F B♭6 F
And yet my heart stood still! — Though not a
Fm C+ C
mp
sin - gle word was spok - en, I could tell you knew, —
mp ben cantando
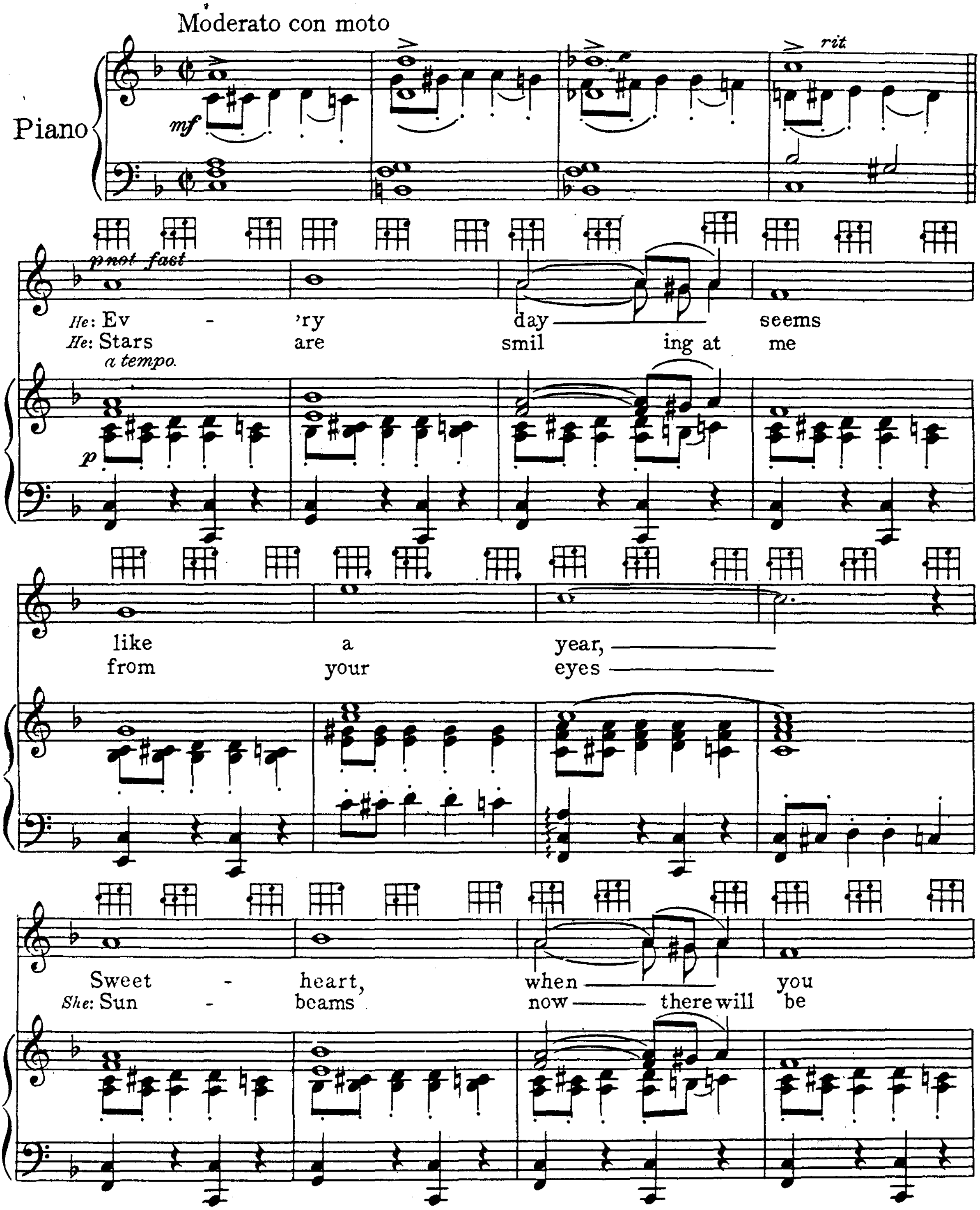


Fm6 G7
That un-felt clasp of hands Told me so
C7+5 C7 Gm7 C+ Gm6 F Am G♯dim Gm7 C7
rall.
p a tempo.
well you knew. I nev-er lived at all
F F+ B♭ F B♭ Gm F C7
Un-til the thrill of that mo-ment when My heart stood
1. F Dm6 Am C7
2. F
still. still.
mf p
p smorzando
pp
pp
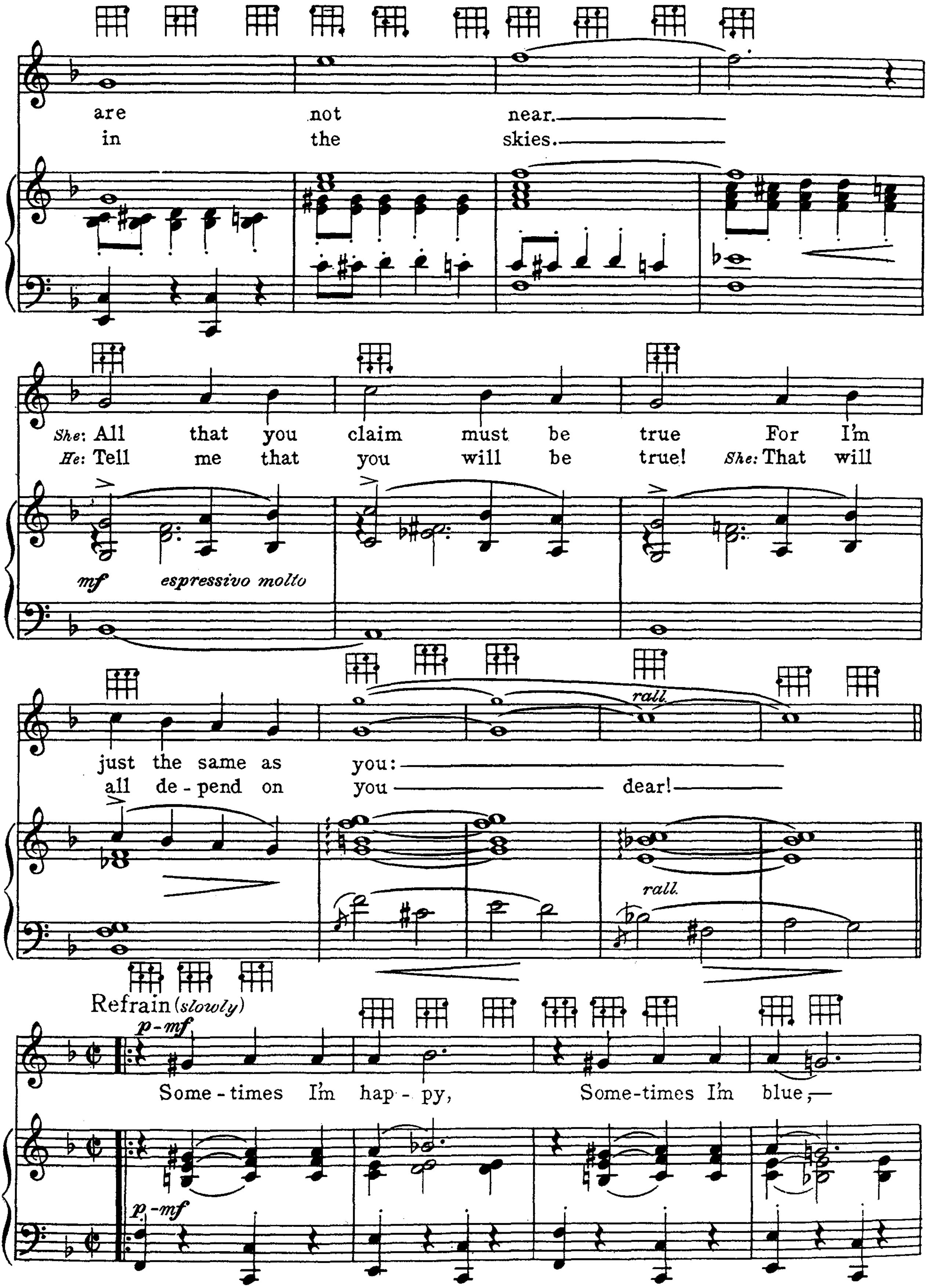
Sometimes I'm Happy
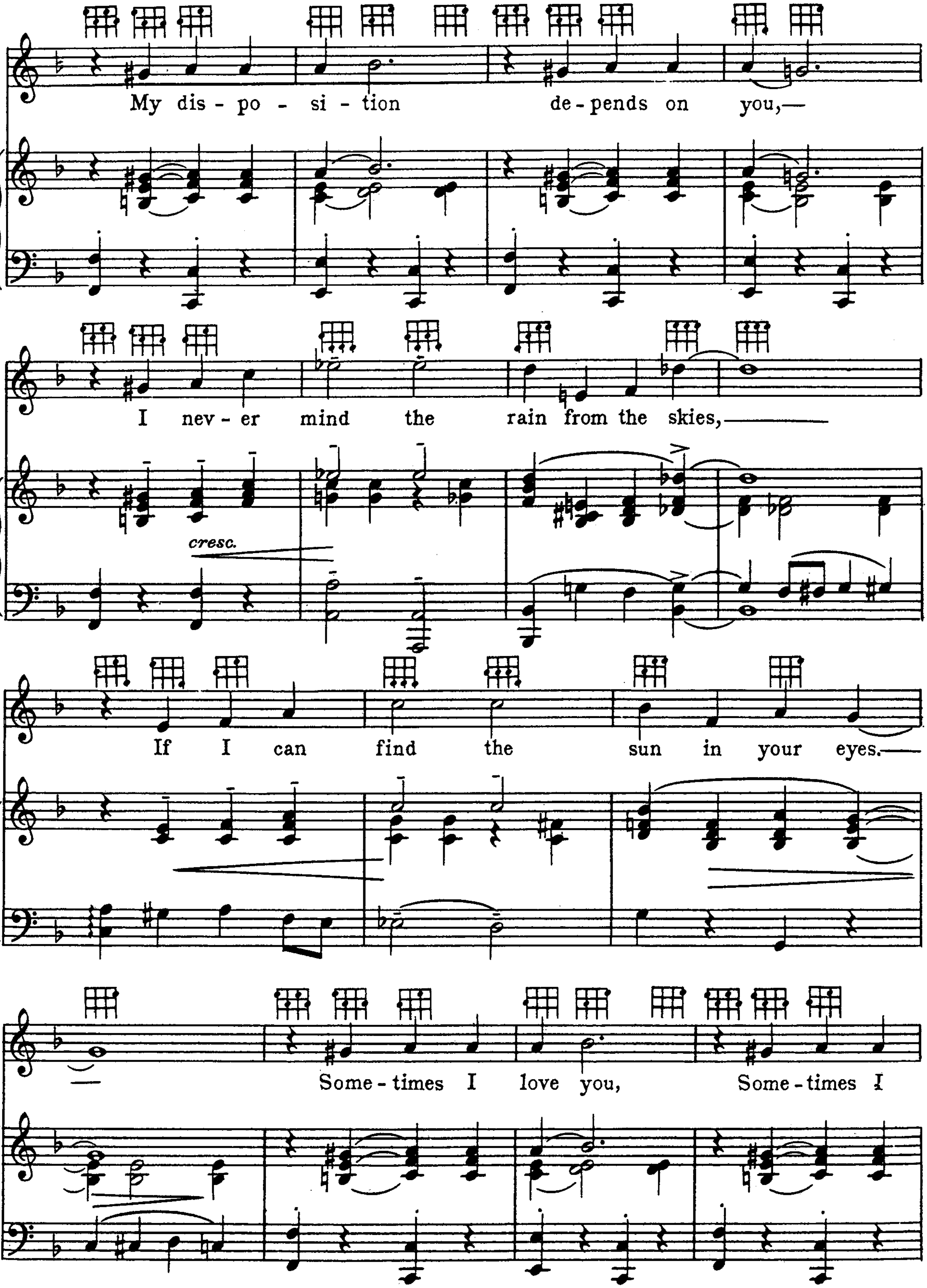
Tune Ukulele
G C E A
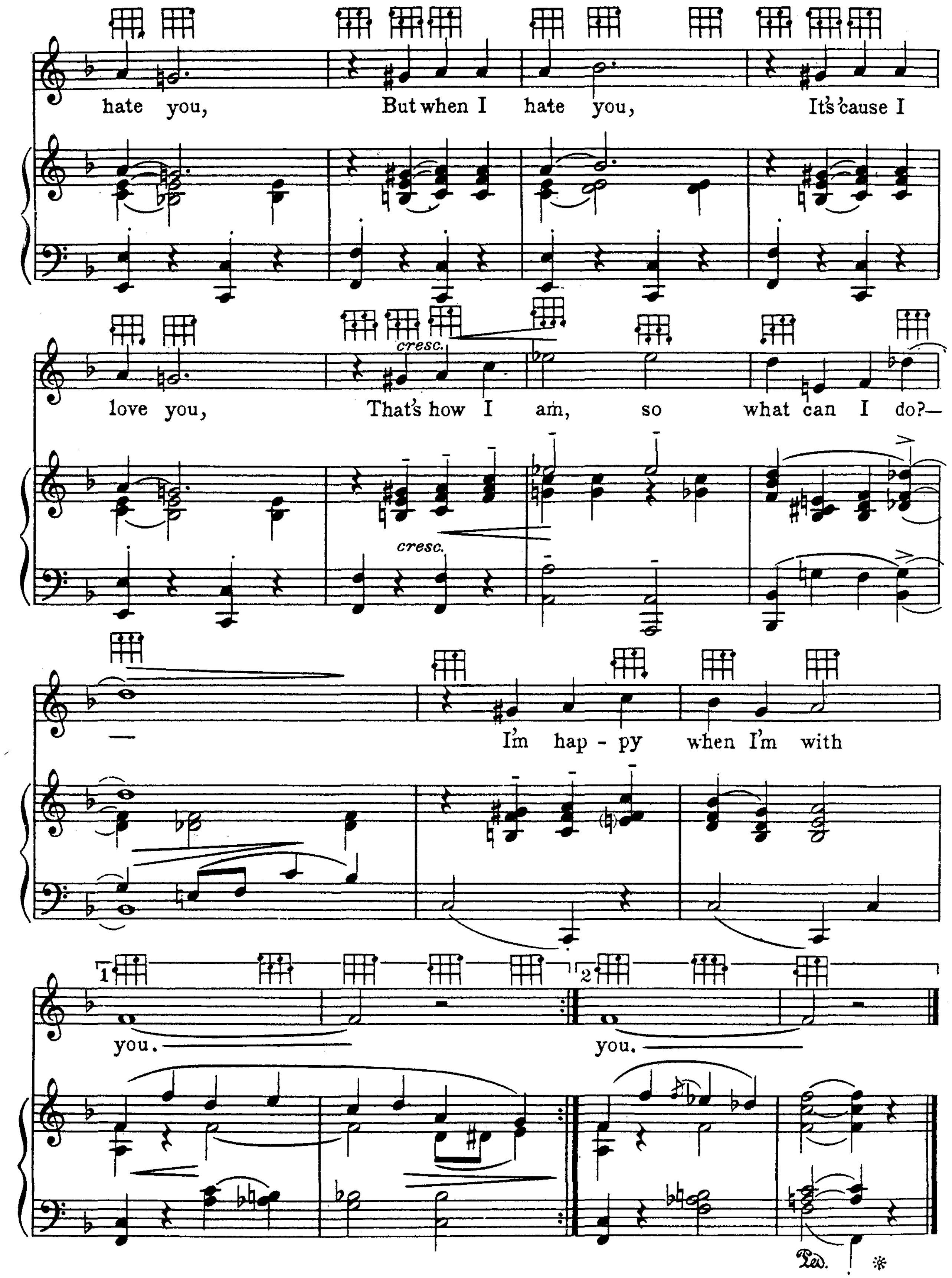
Words by
IRVING CAESAR

Music by
VINCENT YOUMANS




are not near.
in the skies.
She: All that you claim must be true For I'm just the same as you:
He: Tell me that you will be true! She: That will all de-pend on you dear!
mf espressivo molto
rall.
Refrain (slowly)
p-mf
Some-times I'm hap-py, Some-times I'm blue,


My dis - po - si - tion de - pends on you,—
I nev - er mind the rain from the skies,
If I can find the sun in your eyes.
Some - times I love you, Some - times I
cresc.
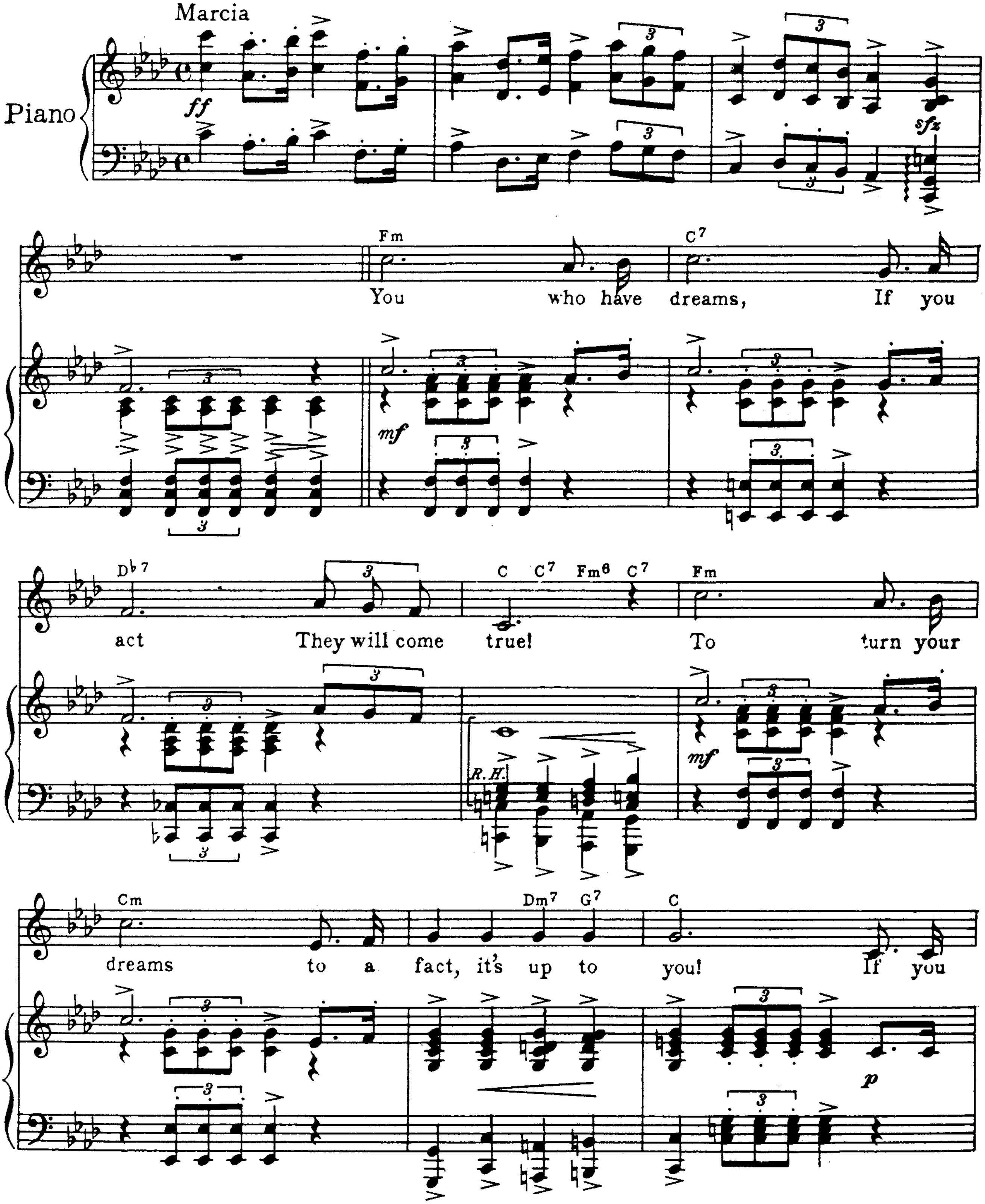

hate you, But when I hate you, It's 'cause I
love you, That's how I am, so what can I do?—
cresc.
I'm hap - py when I'm with
you.
you.
Ped.
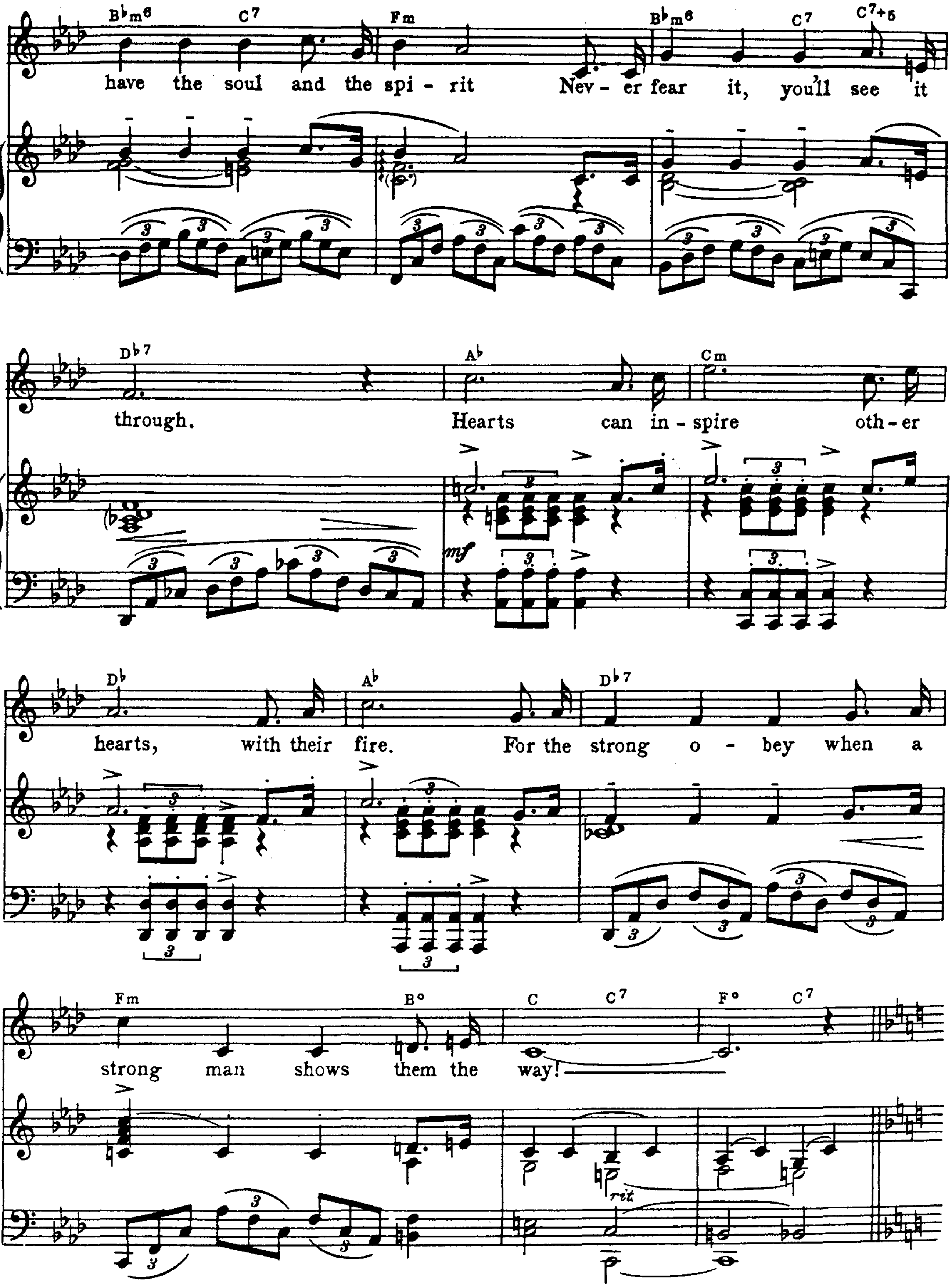
STOUTHEARTED MEN

(Including U.S. Navy version)
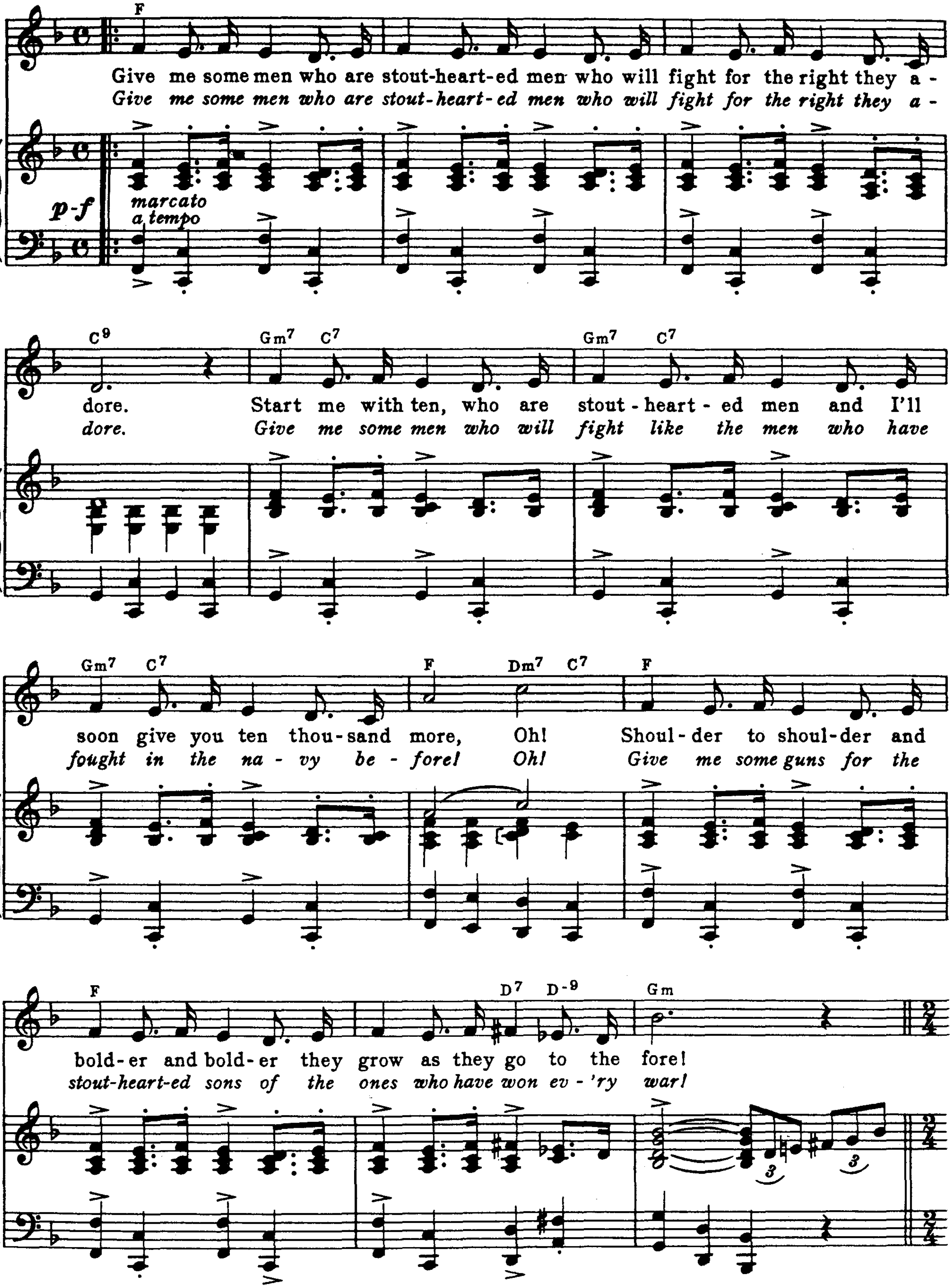
Words by
OSCAR HAMMERSTEIN IInd
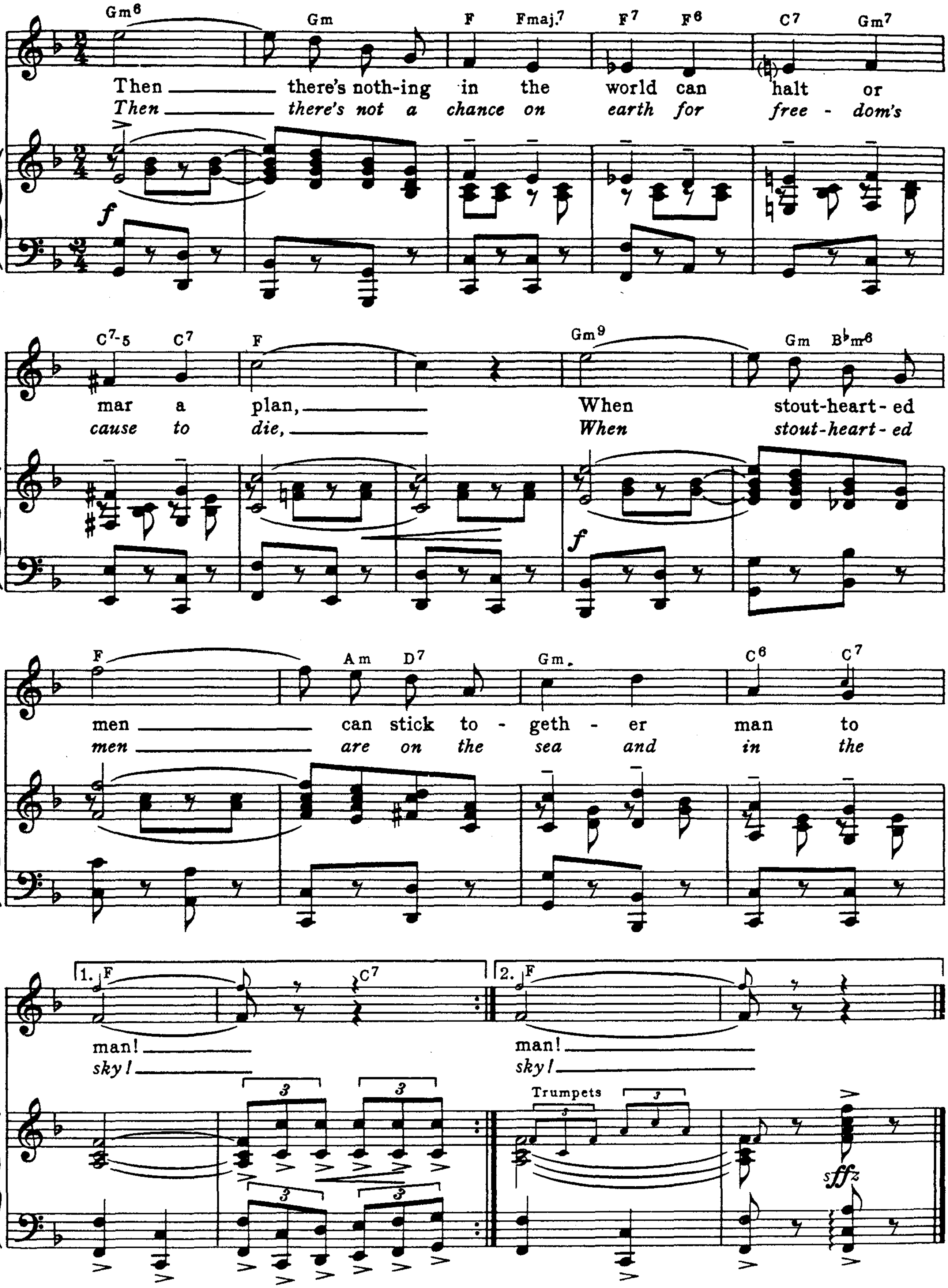
SIGMUND ROMBERG




B♭m6 C7 Fm B♭m6 C7 C7+5
have the soul and the spi - rit Nev - er fear it, you'll see it
D♭7 A♭ Cm
through. Hearts can in - spire oth - er
mf
D♭ A♭ D♭7
hearts, with their fire. For the strong o - bey when a
Fm B° C C7 F° C7
strong man shows them the way!
rit

REFRAIN
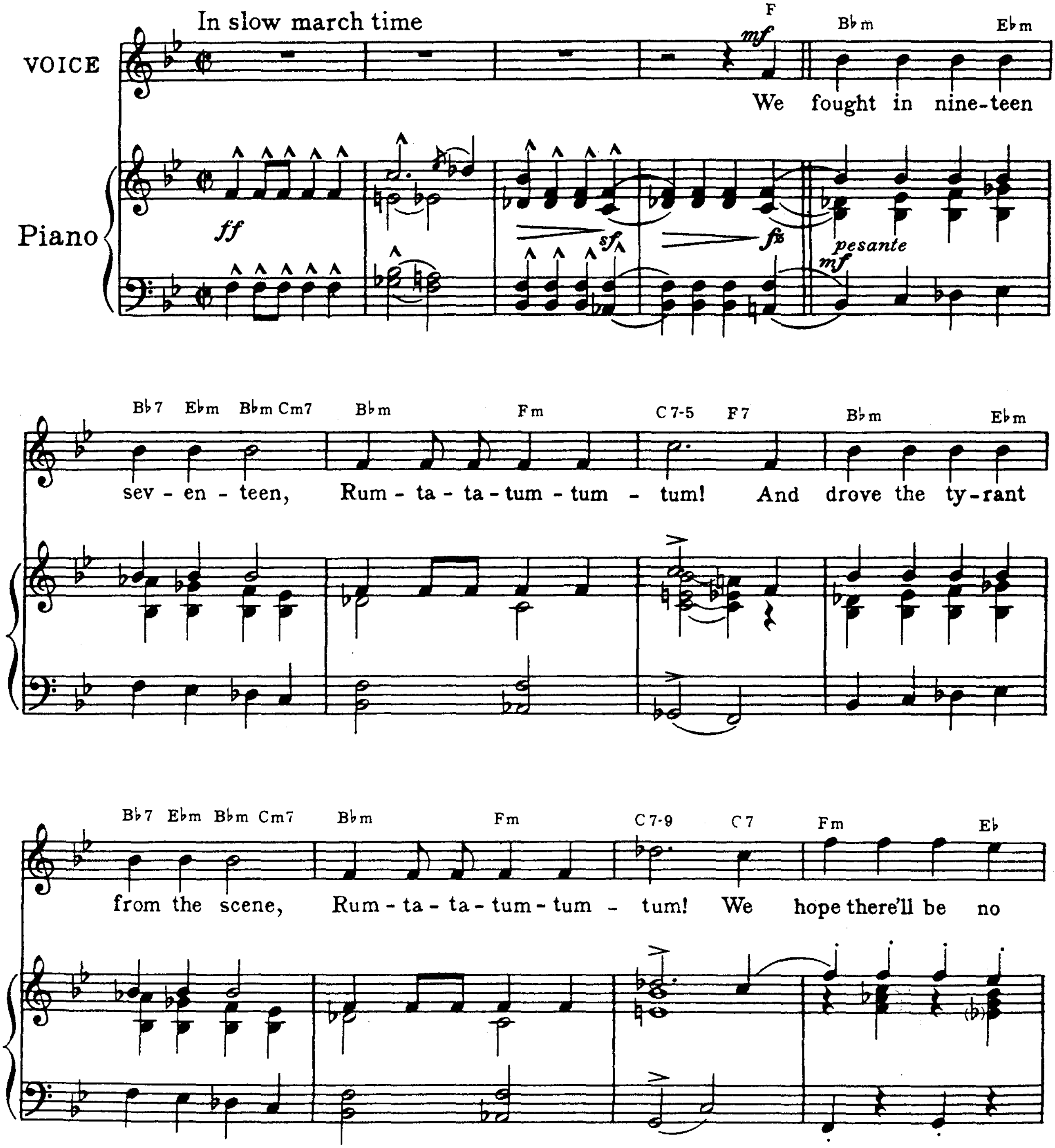

F
Give me some men who are stout-heart-ed men who will fight for the right they a -
Give me some men who are stout-heart-ed men who will fight for the right they a -
p-f
marcato
a tempo
C9
Gm7 C7
Gm7 C7
dore. Start me with ten, who are stout - heart - ed men and I'll
dore. Give me some men who will fight like the men who have
Gm7 C7
F Dm7 C7
F
soon give you ten thou-sand more, Oh! Shoul-der to shoul-der and
fought in the na - vy be - fore! Oh! Give me some guns for the
F
D7 D-9
Gm
bold-er and bold-er they grow as they go to the fore!
stout-heart-ed sons of the ones who have won ev - 'ry war!
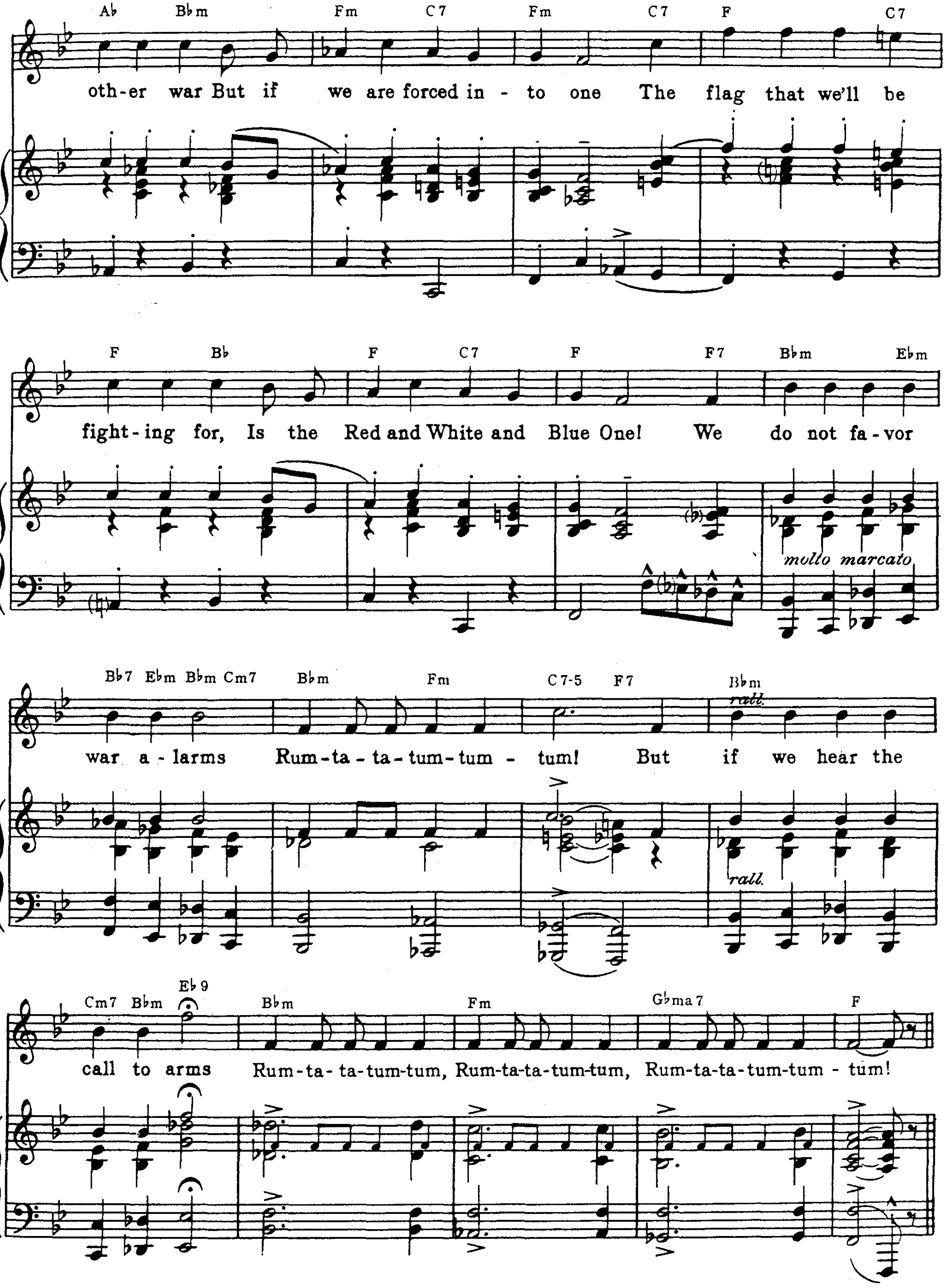

Gm6 Gm F Fmaj.7 F7 F6 C7 Gm7
Then there's noth-ing in the world can halt or
Then there's not a chance on earth for free - dom's
C7-5 C7 F Gm9 Gm B♭m6
mar a plan, When stout-heart - ed
cause to die, When stout-heart - ed
F Am D7 Gm C6 C7
men can stick to - geth - er man to
men are on the sea and in the
1. F C7 2. F
man! man!
sky! sky!
Trumpets
sffz

STRIKE UP THE BAND!
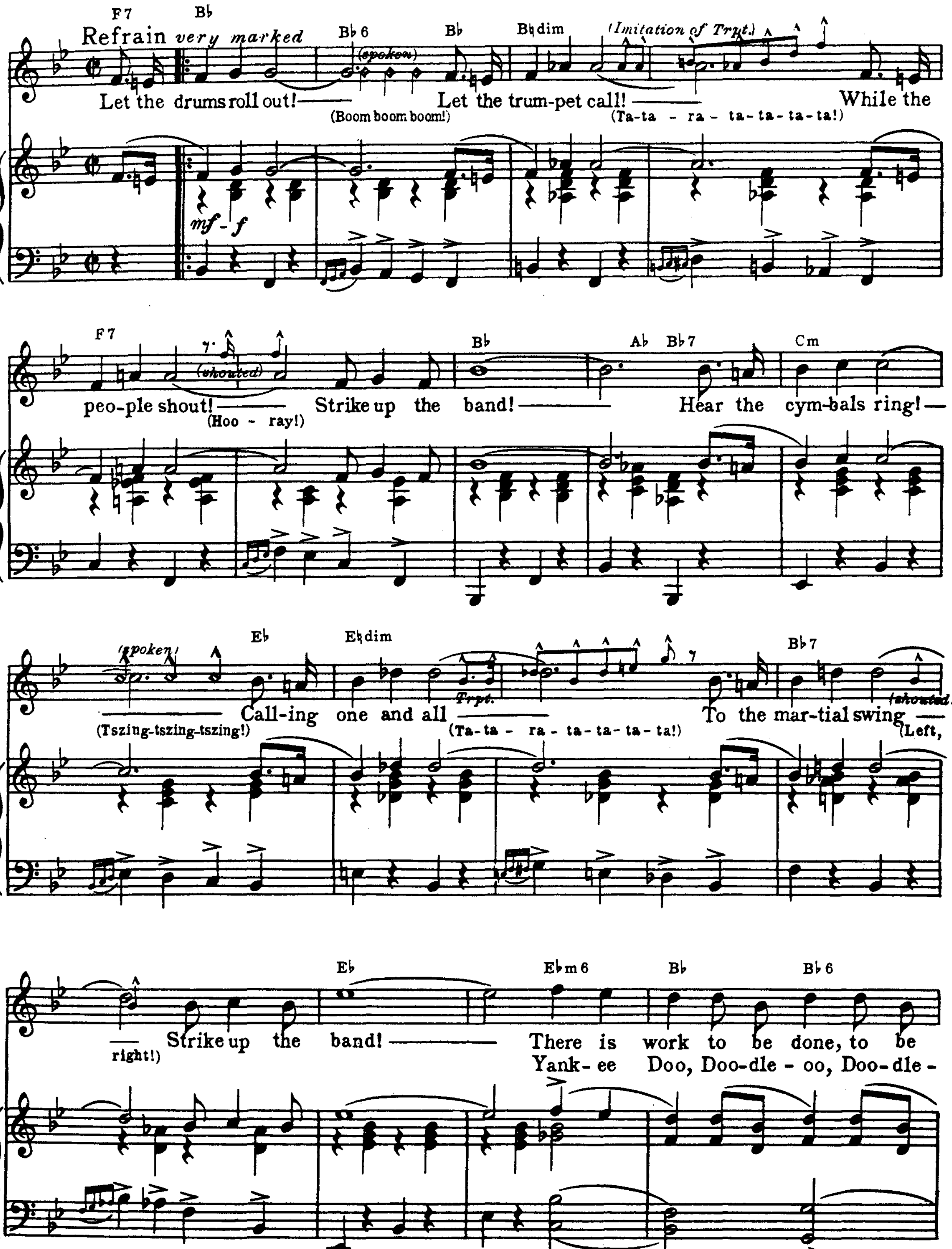
Words by
IRA GERSHWIN
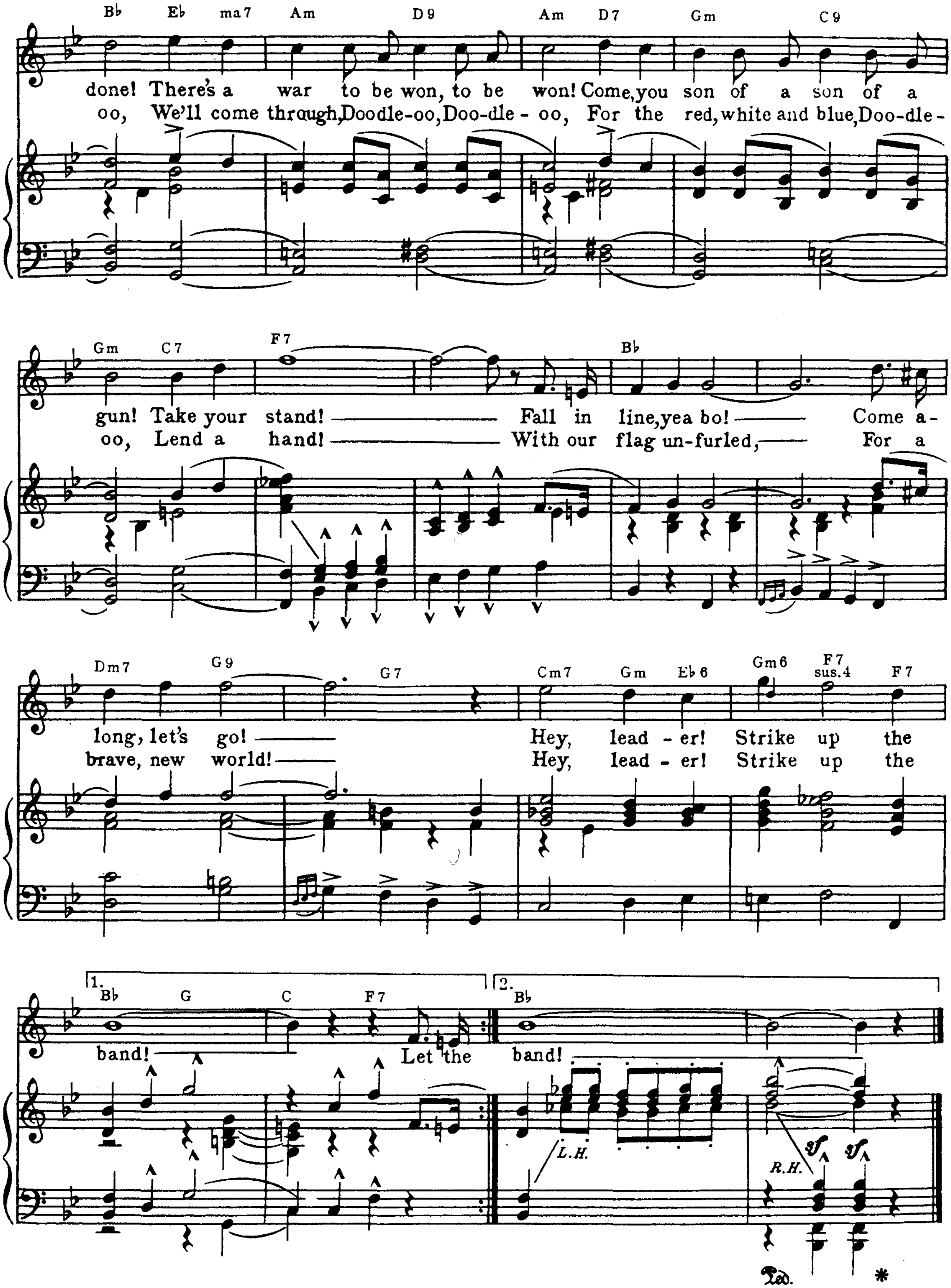
Music by
GEORGE GERSHWIN





A♭ B♭m Fm C7 Fm C7 F C7
oth-er war But if we are forced in - to one The flag that we'll be
F B♭ F C7 F F7 B♭m E♭m
fight-ing for, Is the Red and White and Blue One! We do not fa-vor
molto marcato
B♭7 E♭m B♭m Cm7 B♭m Fm C7-5 F7 B♭m
rall.
war a - larms Rum-ta-ta-tum-tum - tum! But if we hear the
rall.
Cm7 B♭m E♭9 B♭m Fm G♭ma7 F
call to arms Rum-ta-ta-tum-tum, Rum-ta-ta-tum-tum, Rum-ta-ta-tum-tum - tum!
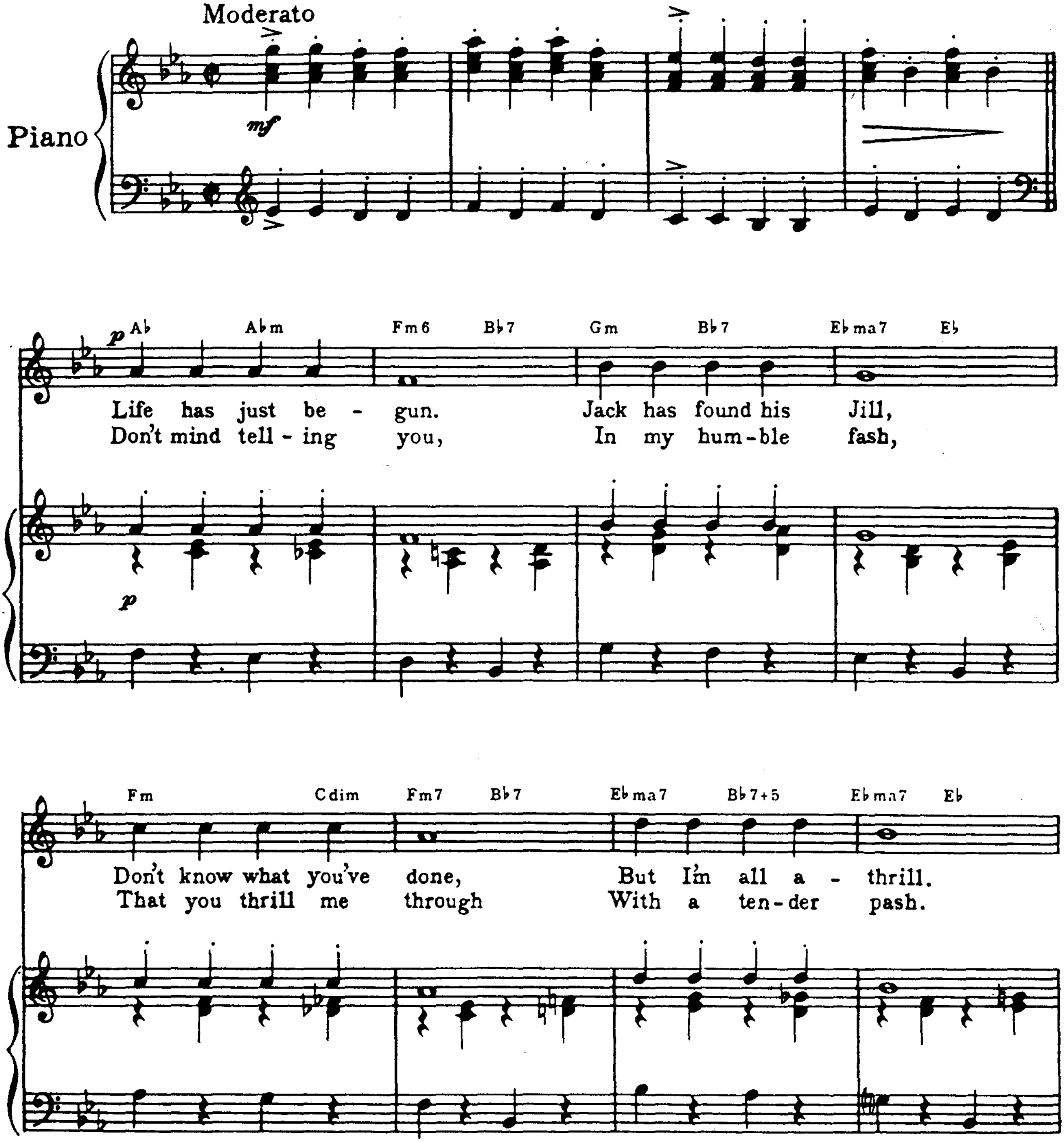

F7 Bb Bb6 Bb Bb♮dim
Refrain very marked
(spoken)
(Imitation of Trpt.)
Let the drums roll out!
(Boom boom boom!)
Let the trum-pet call!
(Ta-ta - ra - ta-ta-ta-ta!)
While the
mf-f
F7 Bb Ab Bb7 Cm
(shouted)
peo-ple shout!
(Hoo - ray!)
Strike up the band!
Hear the cym-bals ring!
Eb E♮dim Bb7
(spoken)
Trpt.
Call-ing one and all
(Tszing-tszing-tszing!)
(Ta-ta - ra - ta- ta- ta - ta!)
To the mar-tial swing
(shouted)
(Left,
Eb Ebm6 Bb Bb6
right!)
Strike up the band!
There is work to be done, to be
Yank-ee Doo, Doo-dle - oo, Doo-dle -
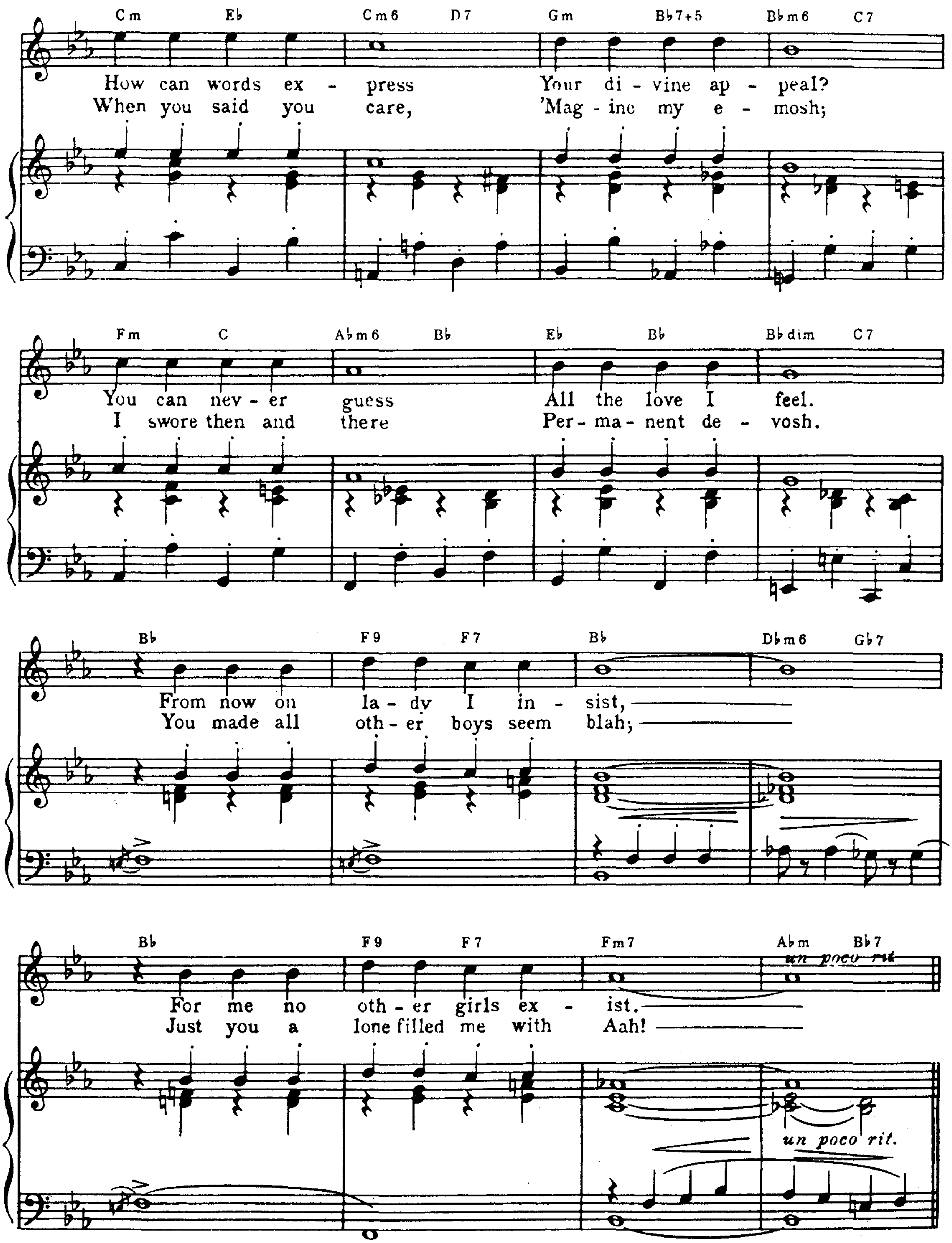

Bb Eb ma7 Am D9 Am D7 Gm C9
done! There's a war to be won, to be won! Come, you son of a son of a
oo, We'll come through, Doodle-oo, Doo-dle-oo, For the red, white and blue, Doodle-
Gm C7 F7 Bb
gun! Take your stand! Fall in line, yea bo! Come a-
oo, Lend a hand! With our flag un-furled, For a
Dm7 G9 G7 Cm7 Gm Eb6 Gm6 F7 sus.4 F7
long, let's go! Hey, lead-er! Strike up the
brave, new world! Hey, lead-er! Strike up the
1. Bb G C F7
band! Let the
2. Bb
band!
L.H.
R.H.
Ped.
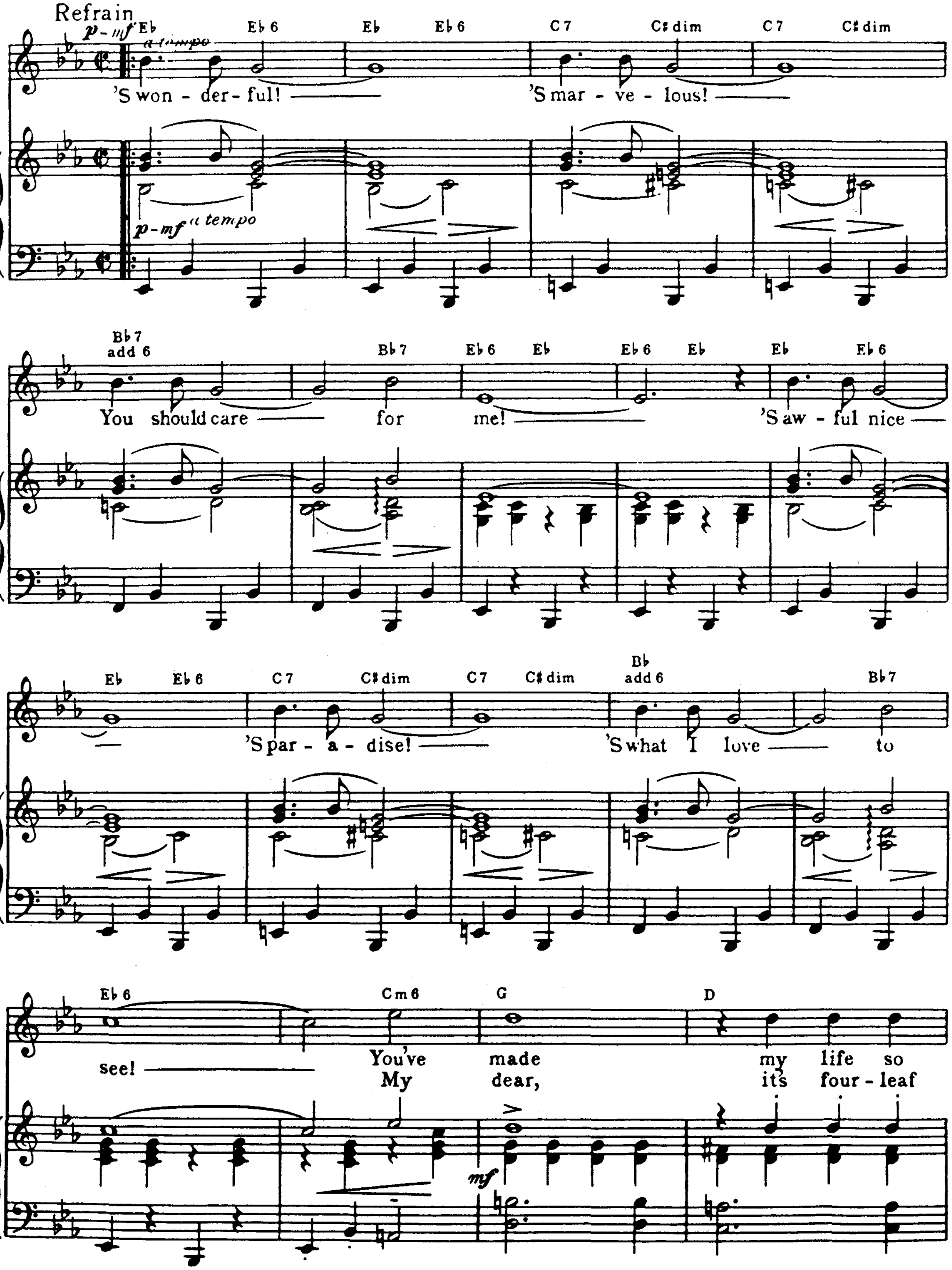
'S WONDERFUL
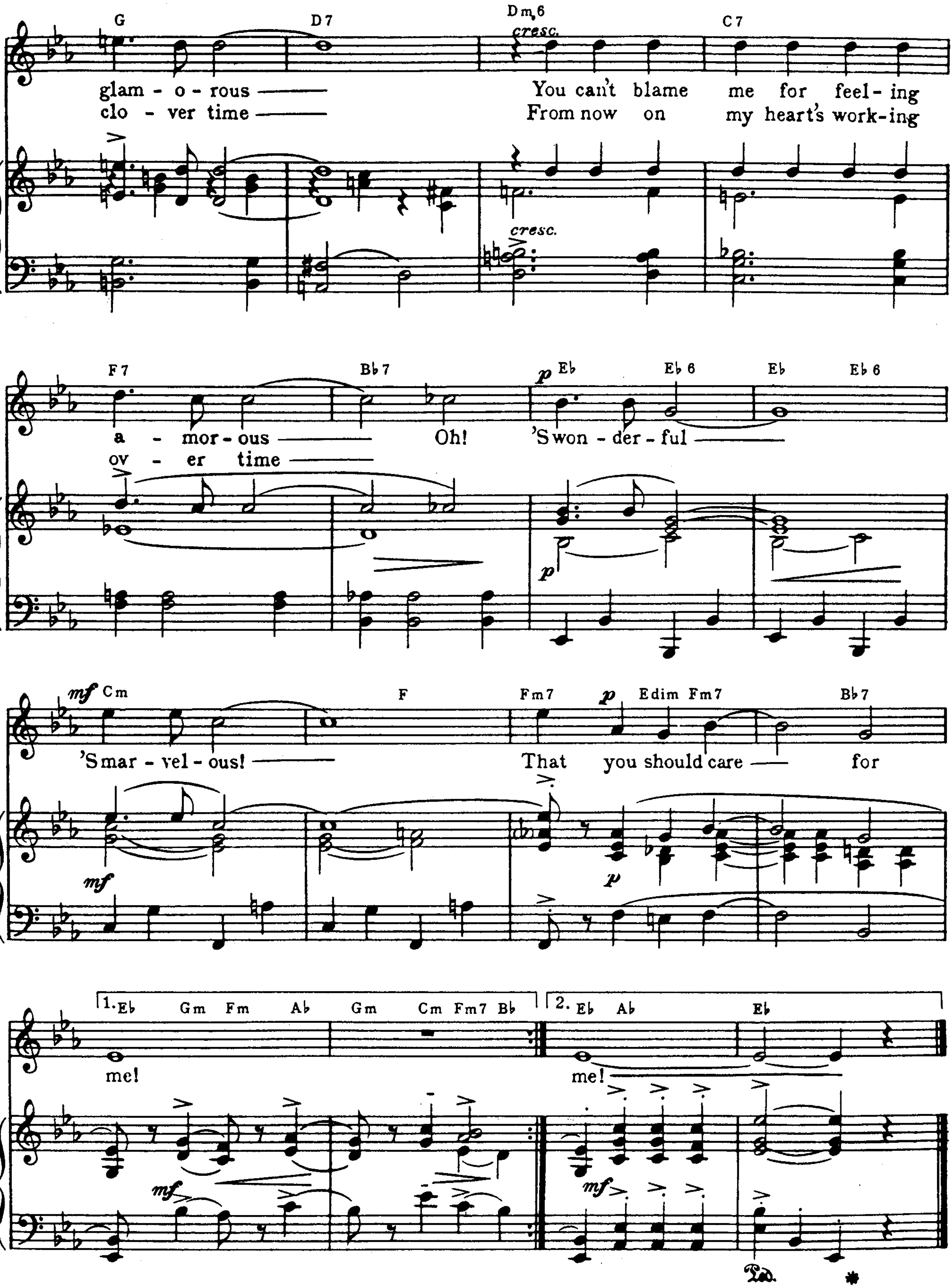
Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN




Cm Eb Cm6 D7 Gm Bb7+5 Bbm6 C7
How can words ex - press Your di - vine ap - peal?
When you said you care, 'Mag - ine my e - mosh;
Fm C Abm6 Bb Eb Bb Bbdim C7
You can nev - er guess All the love I feel.
I swore then and there Per - ma - nent de - vosh.
Bb F9 F7 Bb Dbm6 Gb7
From now on la - dy I in - sist,
You made all oth - er boys seem blah;
Bb F9 F7 Fm7 Abm Bb7
un poco rit
For me no oth - er girls ex - ist.
Just you a lone filled me with Aah!
un poco rit.


Refrain
p-mf a tempo
Eb Eb6 Eb Eb6 C7 C#dim C7 C#dim
'S won - der - ful! 'S mar - ve - lous!
p-mf a tempo
Bb7 add 6 Bb7 Eb6 Eb Eb6 Eb Eb Eb6
You should care for me! 'S aw - ful nice
Eb Eb6 C7 C#dim C7 C#dim Bb add 6 Bb7
'S par - a - dise! 'S what I love to
Eb6 Cm6 G D
see! You've made my life so
My dear, it's four - leaf
mf


G D7 Dm6 C7
cresc.
glam - o - rous
clo - ver time
You can't blame me for feel - ing
From now on my heart's work - ing
F7 Bb7 Eb Eb6 Eb Eb6
a - mor - ous
ov - er time
Oh! 'S won - der - ful
mf Cm F Fm7 p Edim Fm7 Bb7
'S mar - vel - ous!
That you should care for
1. Eb Gm Fm Ab Gm Cm Fm7 Bb
me!
2. Eb Ab Eb
me!
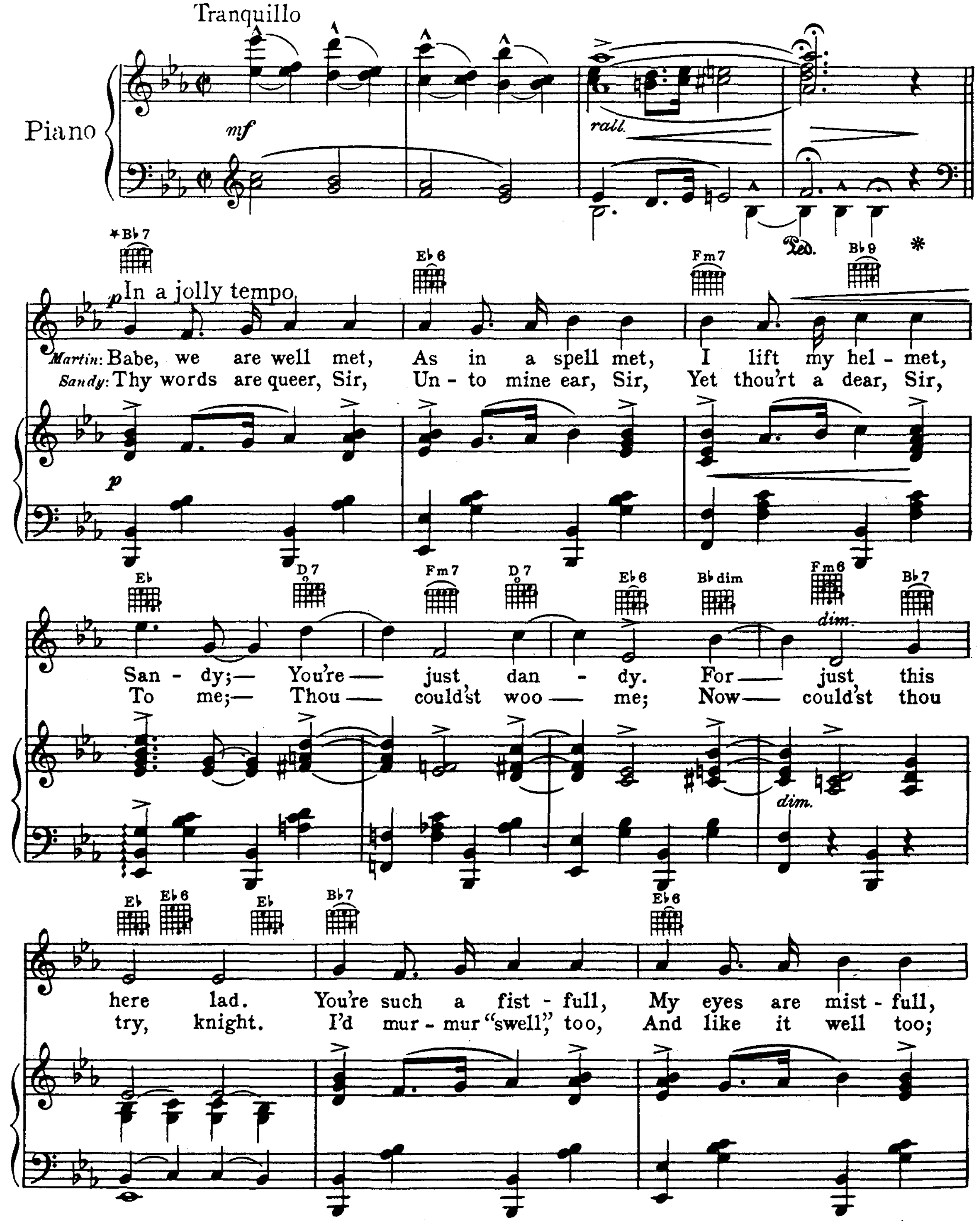
THOU SWELL

Duet
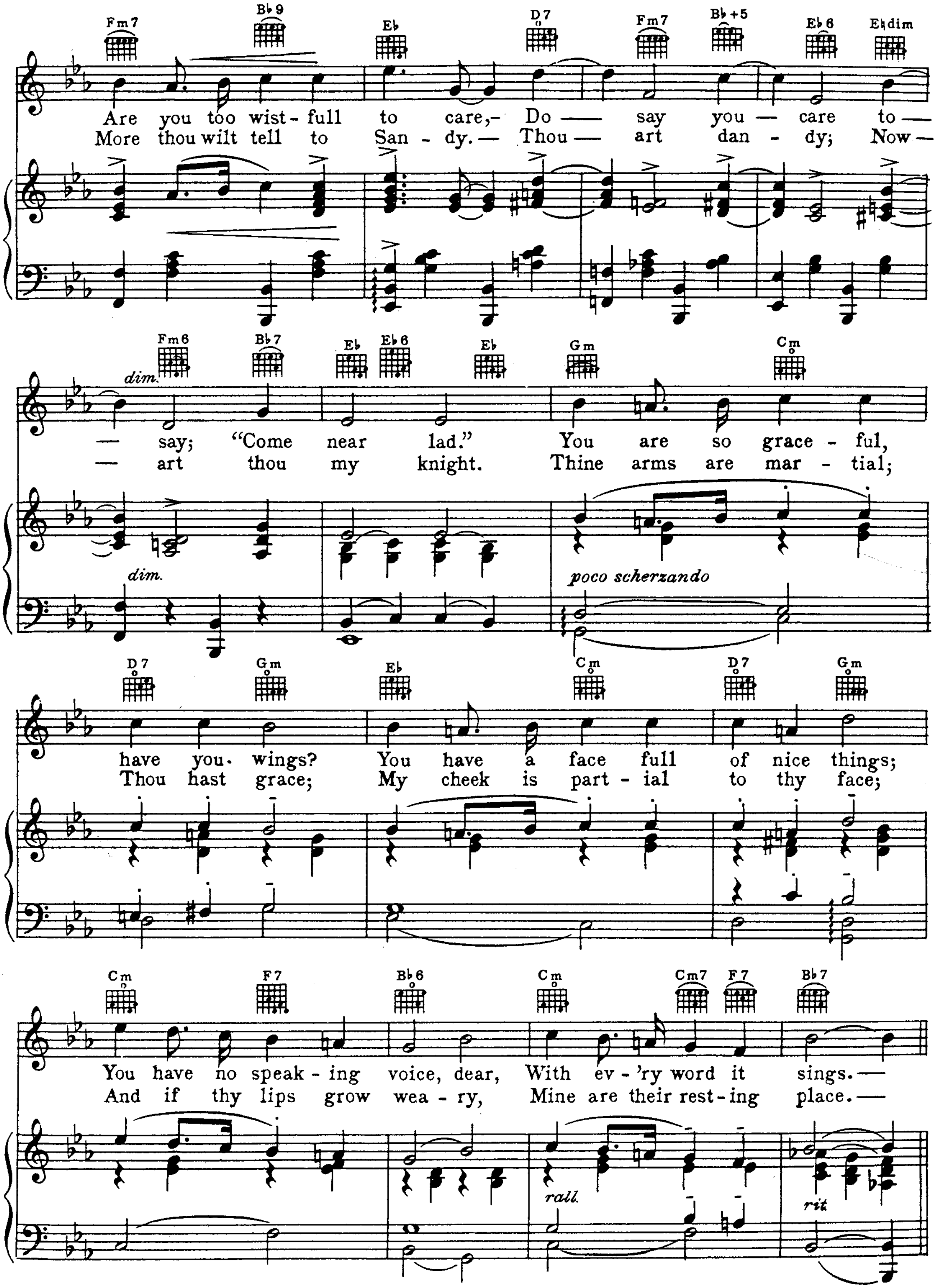
(Sandy and Martin)
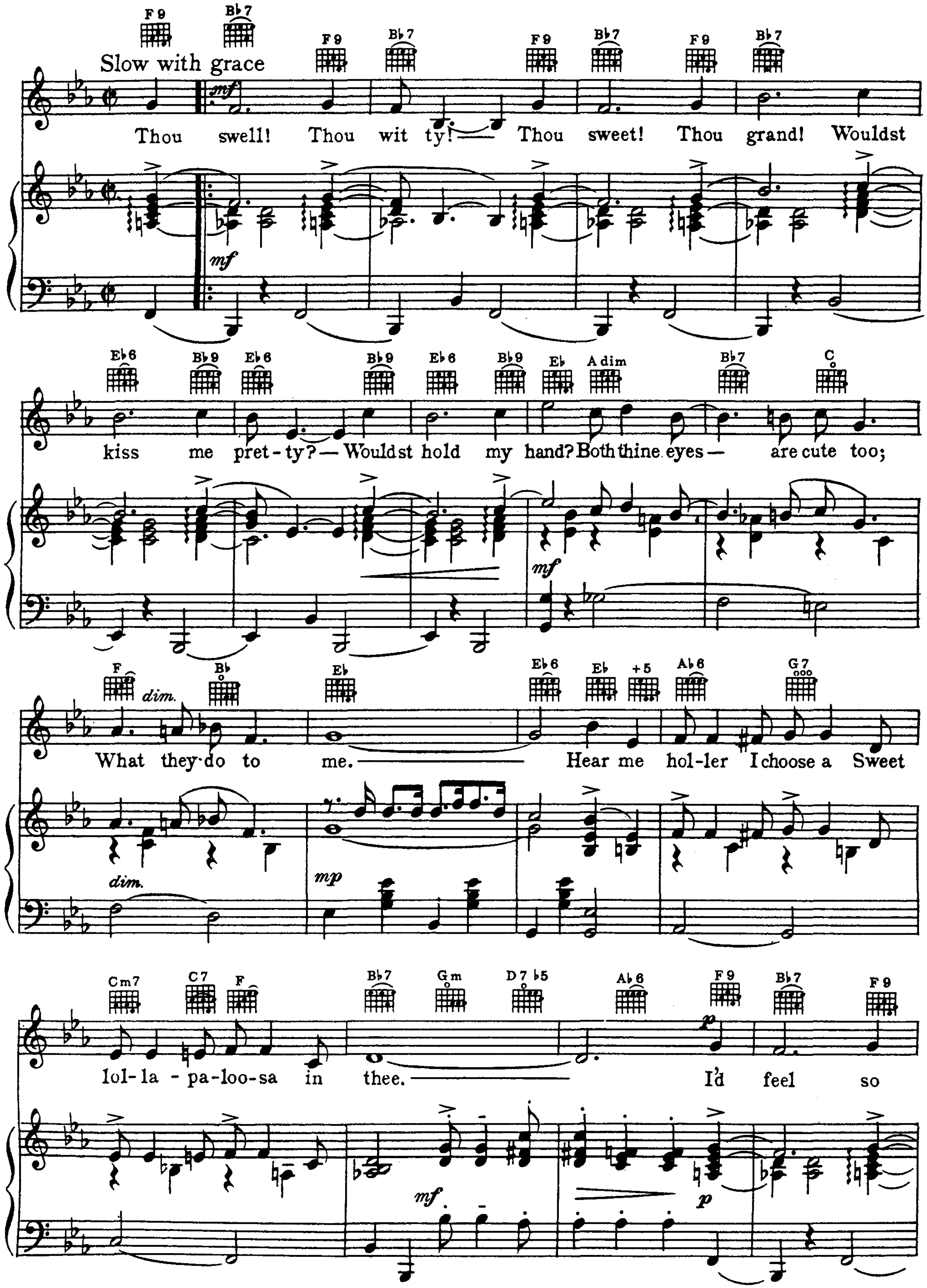
Words by
LORENZ HART
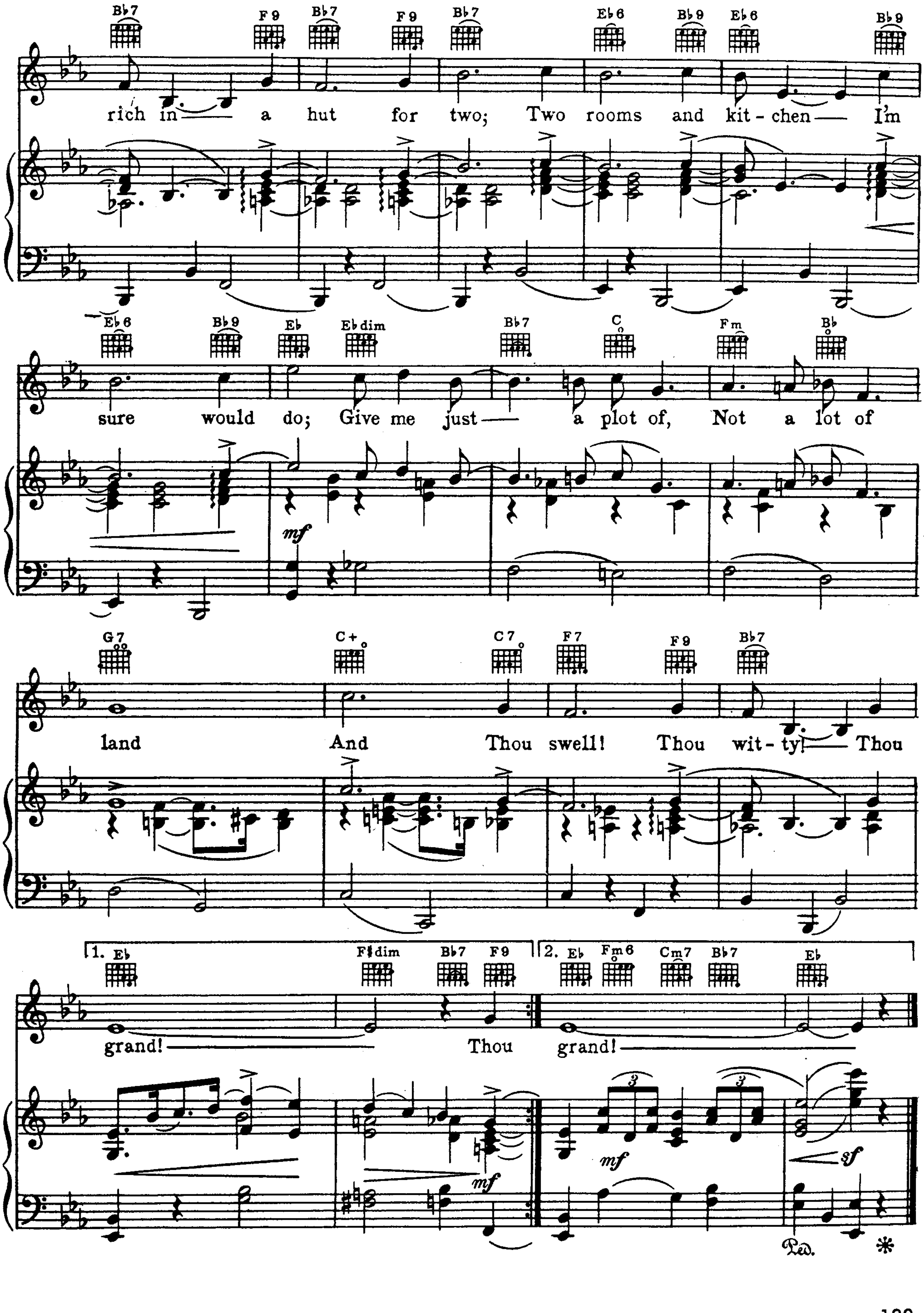
Music by
RICHARD RODGERS



*Diagrams for Guitar, Symbols for Ukalele and Banjo


Fm7 B♭9 E♭ D7 Fm7 B♭+5 E♭6 E♮dim
Are you too wist - full to care,- Do — say you — care to —
More thou wilt tell to San - dy. — Thou — art dan - dy; Now —
Fm6 B♭7 E♭ E♭6 E♭ Gm Cm
dim.
— say; "Come near lad." You are so grace - ful,
— art thou my knight. Thine arms are mar - tial;
poco scherzando
D7 Gm E♭ Cm D7 Gm
have you wings? You have a face full of nice things;
Thou hast grace; My cheek is part - ial to thy face;
Cm F7 B♭6 Cm Cm7 F7 B♭7
You have no speak - ing voice, dear, With ev - 'ry word it sings. —
And if thy lips grow wea - ry, Mine are their rest - ing place. —
rall.
rit.
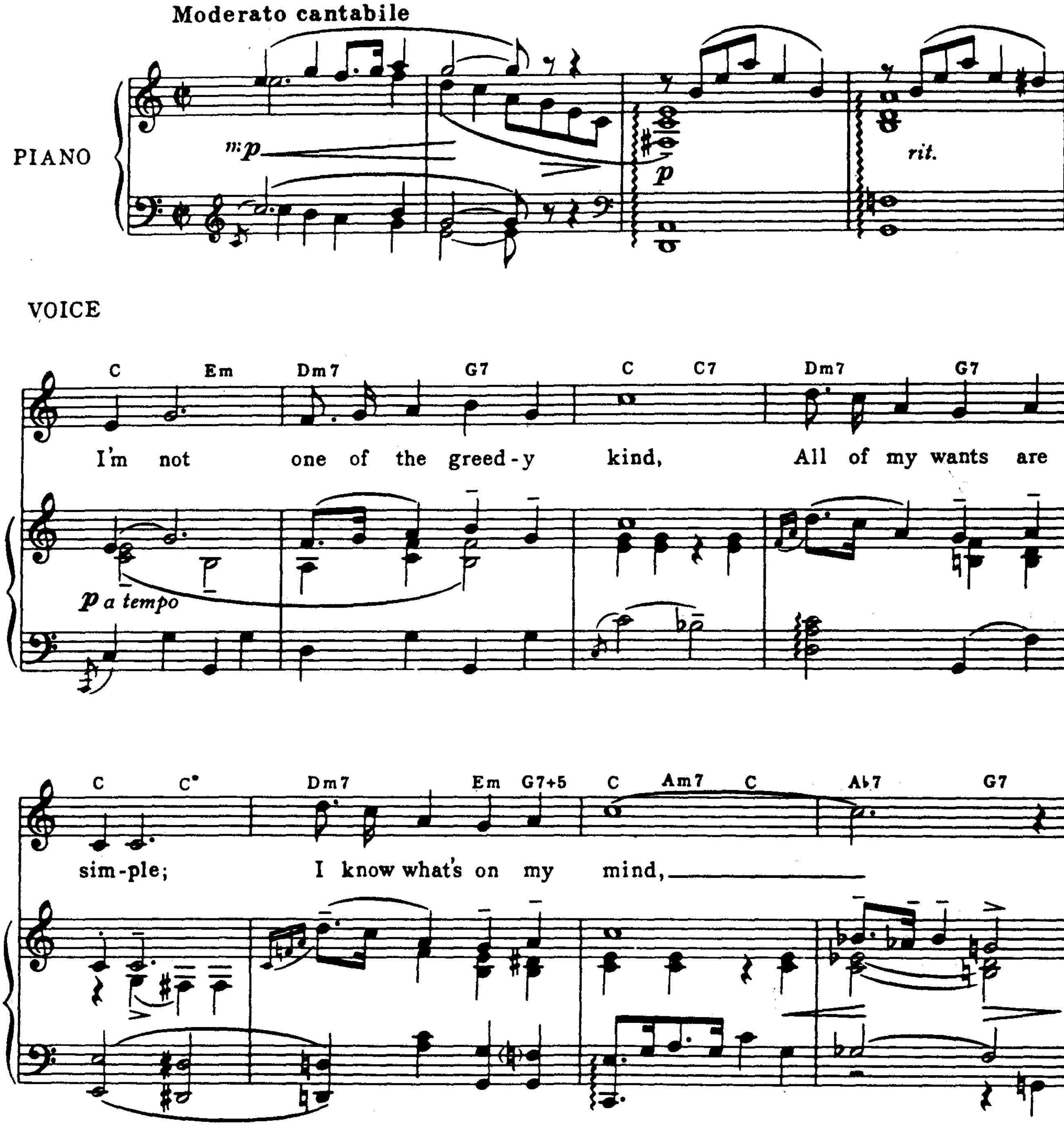

Slow with grace
F9 Bb7 F9 Bb7 F9 Bb7 F9 Bb7
Thou swell! Thou wit ty! — Thou sweet! Thou grand! Wouldst
Eb6 Bb9 Eb6 Bb9 Eb6 Bb9 Eb Adim Bb7 C
kiss me pret-ty? — Wouldst hold my hand? Both thine eyes — are cute too;
F Bb Eb Eb6 Eb +5 Ab6 G7
dim.
What they do to me. — Hear me hol-ler I choose a Sweet
Cm7 C7 F Bb7 Gm D7 b5 Ab6 F9 Bb7 F9
lol-la-pa-loo-sa in thee. — I'd feel so
mf
mp
dim.
p
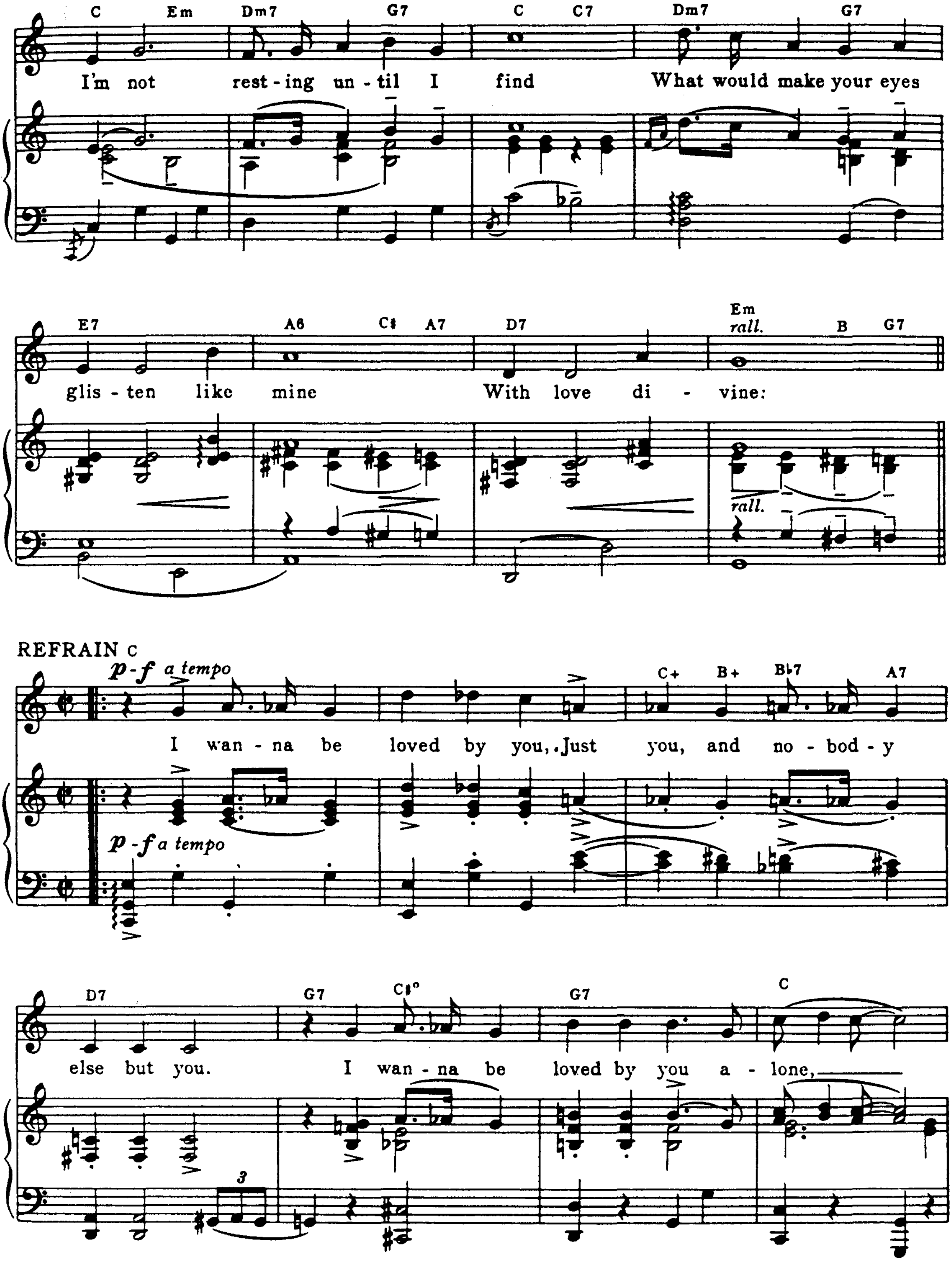

Bb7 F9 Bb7 F9 Bb7 Eb6 Bb9 Eb6 Bb9
rich in a hut for two; Two rooms and kit-chen I'm
Eb6 Bb9 Eb Ebdim Bb7 C Fm Bb
sure would do; Give me just a plot of, Not a lot of
mf
G7 C+ C7 F7 F9 Bb7
land And Thou swell! Thou wit-ty! Thou
1. Eb F#dim Bb7 F9 2. Eb Fm6 Cm7 Bb7 Eb
grand! Thou grand!
mf
mf
sf
Ped.
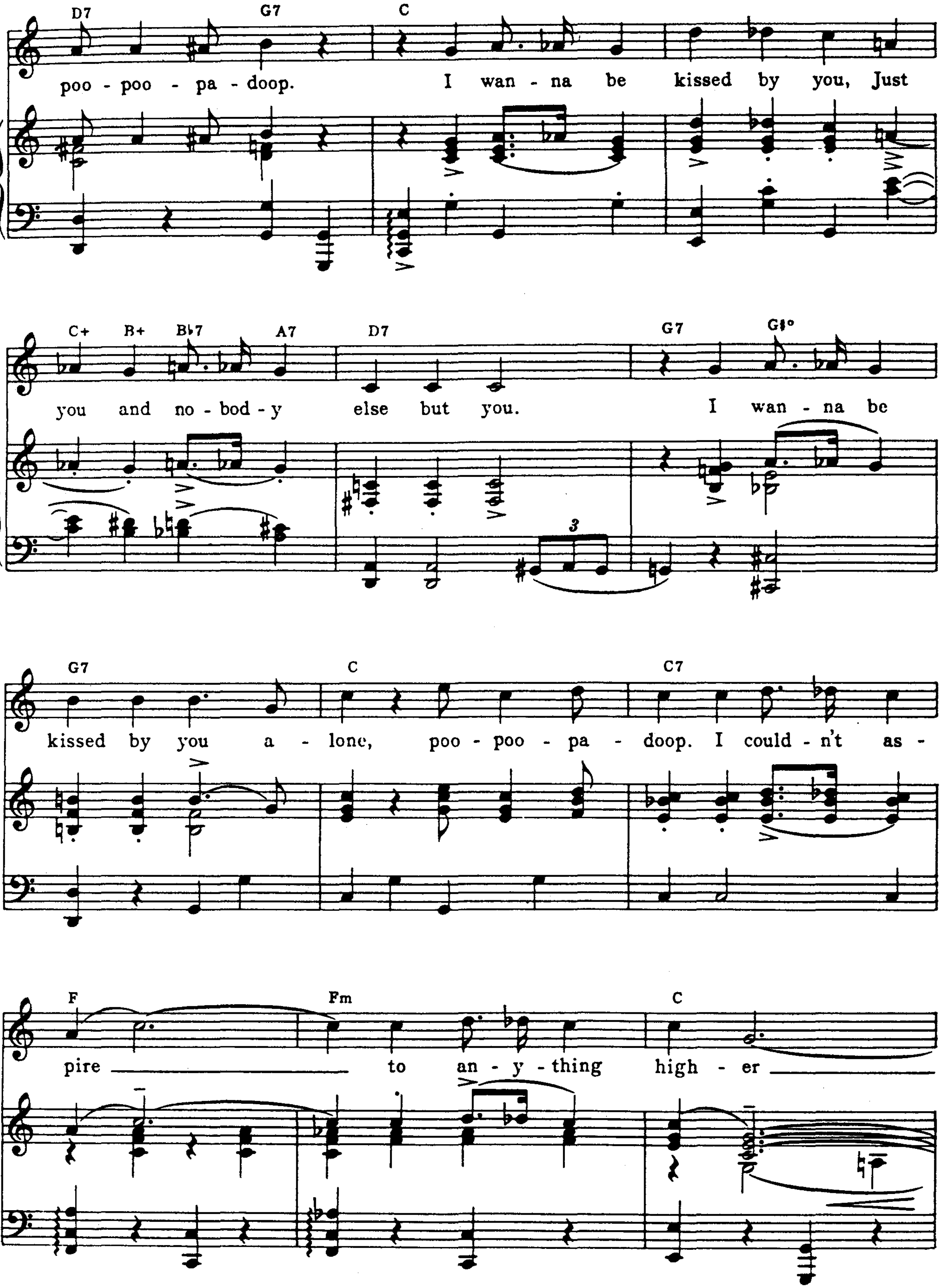
I WANNA BE LOVED BY YOU
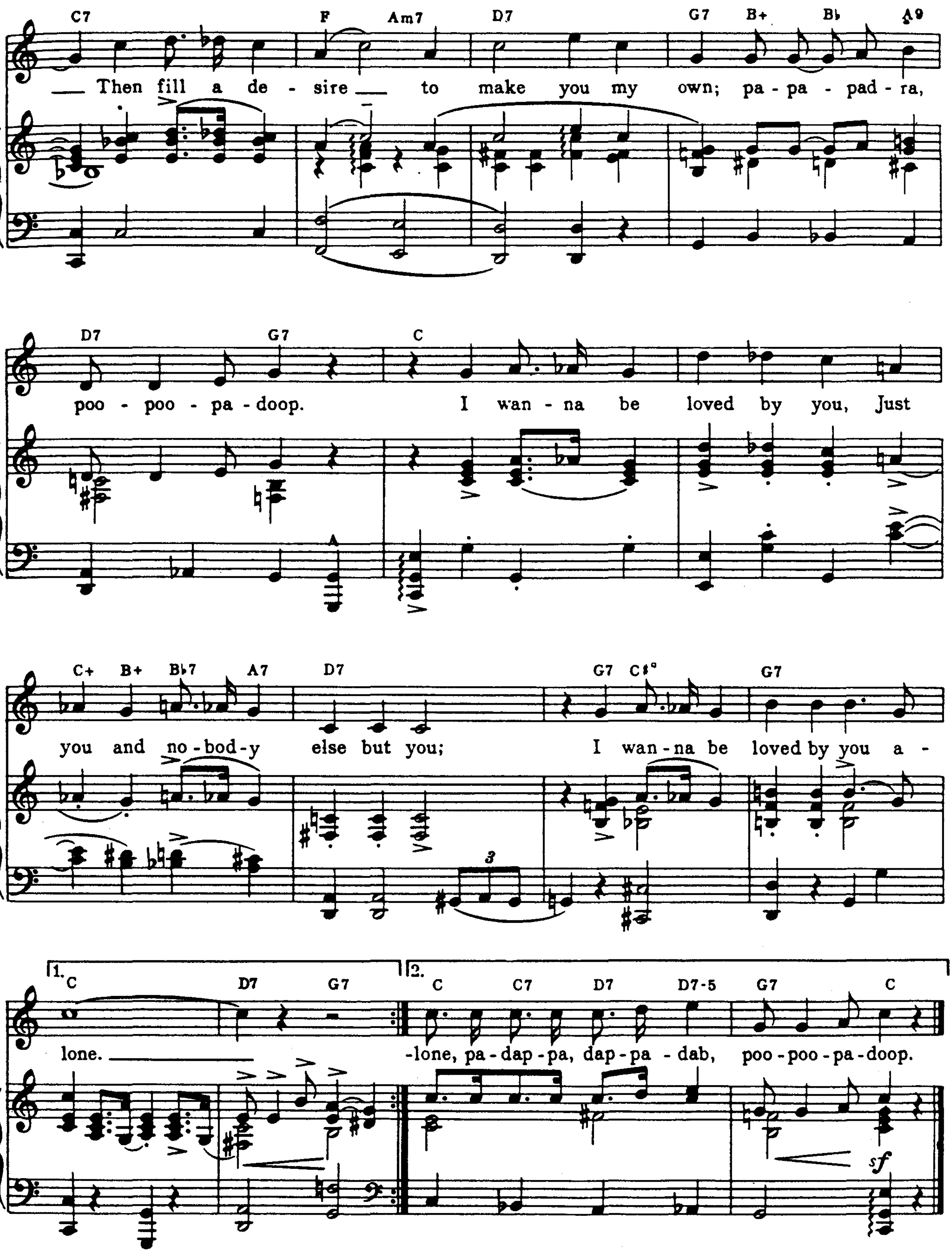
Words by
BERT KALMAR

Music by
HERBERT STOTHART
and HARRY RUBY
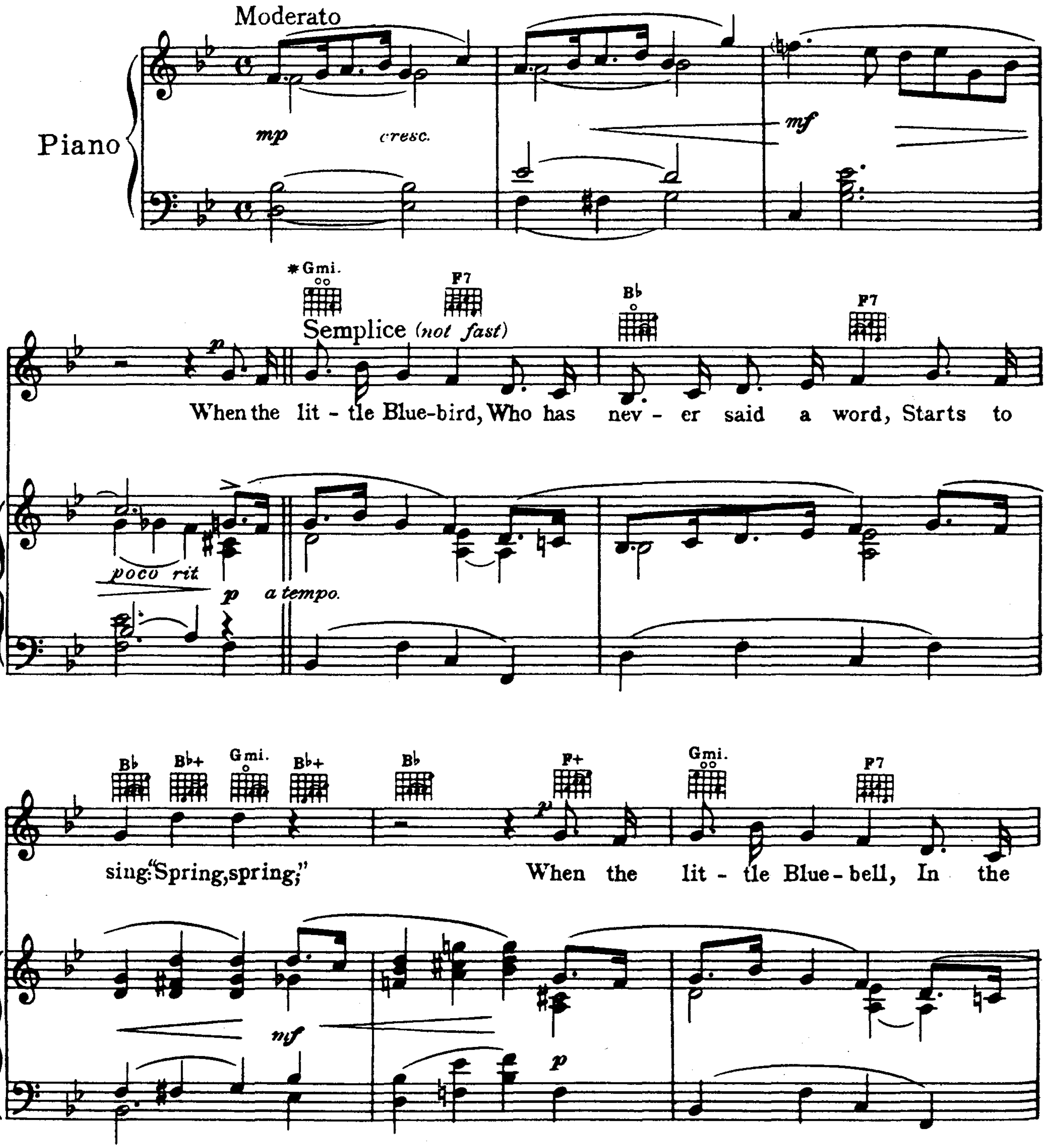



C Em Dm7 G7 C C7 Dm7 G7
I'm not rest - ing un - til I find What would make your eyes
E7 A6 C♯ A7 D7 Em rall. B G7
glis - ten like mine With love di - vine:
rall.
REFRAIN C
p - f a tempo
C+ B+ B♭7 A7
I wan - na be loved by you, Just you, and no - bod - y
D7 G7 C♯° G7 C
else but you. I wan - na be loved by you a - lone,


D7 G7 C
poo - poo - pa - doop. I wan - na be kissed by you, Just
C+ B+ B♭7 A7 D7 G7 G♯°
you and no - bod - y else but you. I wan - na be
G7 C C7
kissed by you a - lone, poo - poo - pa - doop. I could - n't as -
F Fm C
pire to an - y - thing high - er
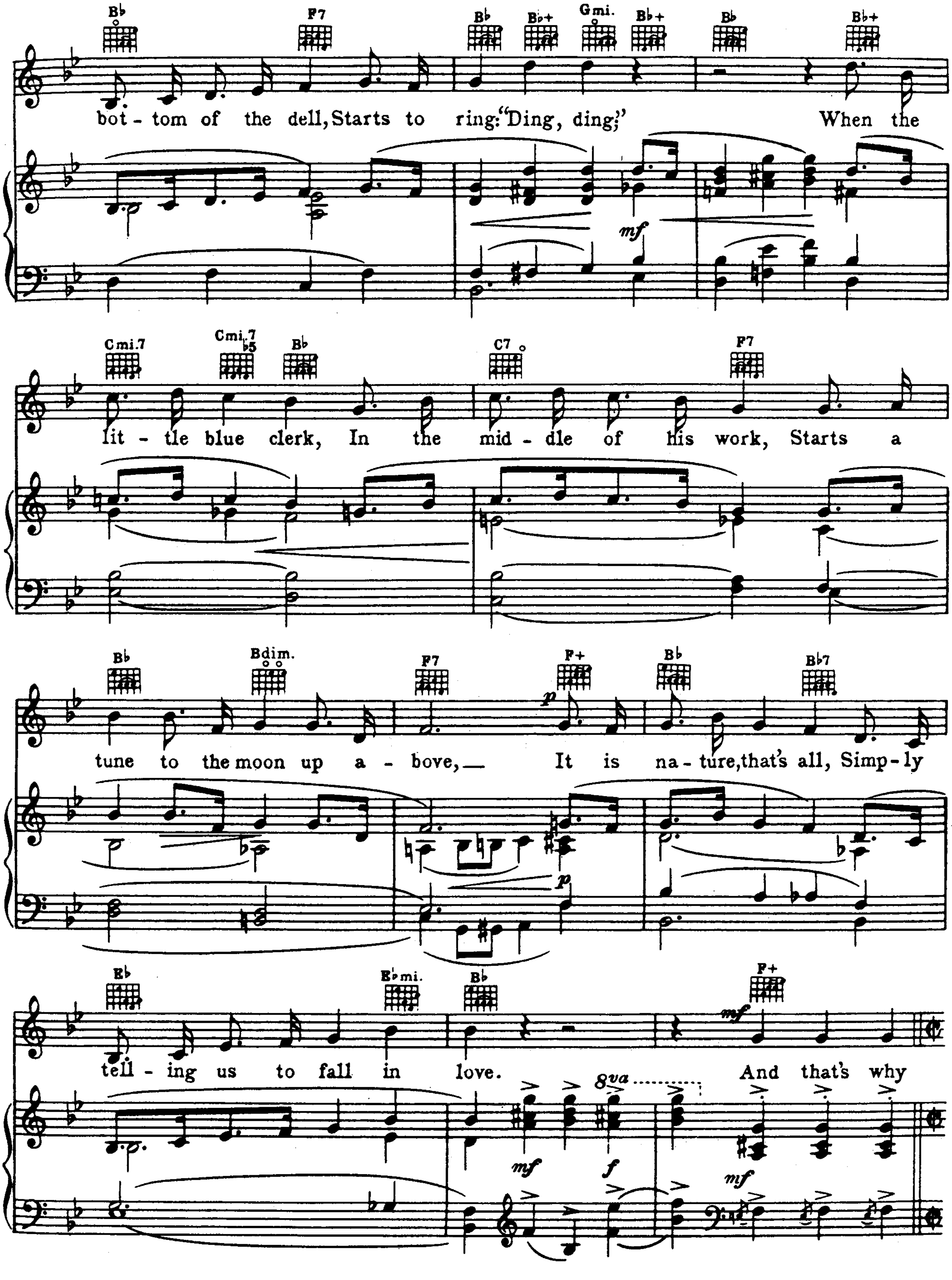

C7 F Am7 D7 G7 B+ B♭ A9
Then fill a de - sire to make you my own; pa - pa - pad - ra,
D7 G7 C
poo - poo - pa - doop. I wan - na be loved by you, Just
C+ B+ B♭7 A7 D7 G7 C♯° G7
you and no - bod - y else but you; I wan - na be loved by you a -
1. C D7 G7 2. C C7 D7 D7-5 G7 C
lone. -lone, pa - dap - pa, dap - pa - dab, poo - poo - pa - doop.

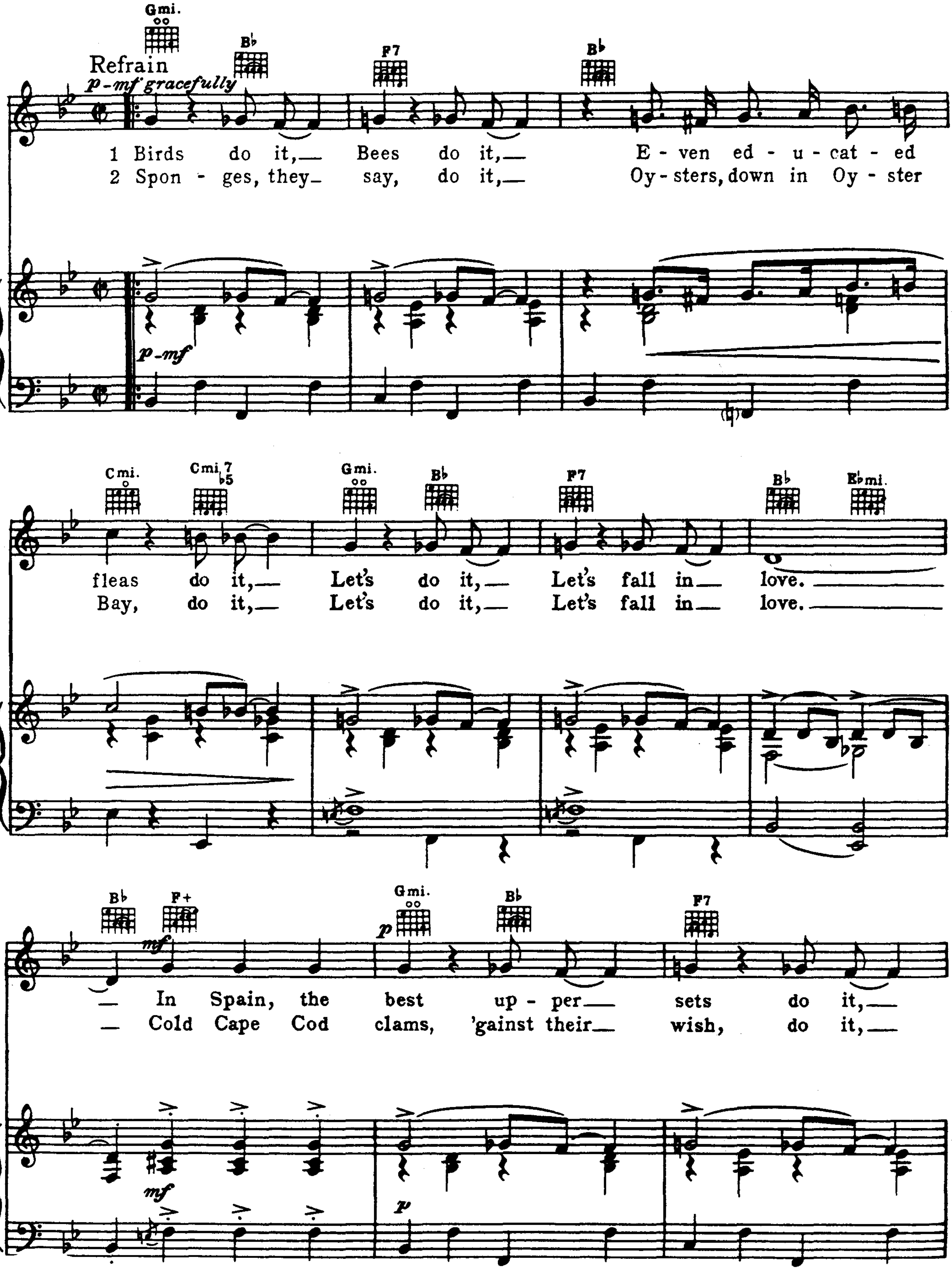
Let's Do It
(Let's Fall In Love)
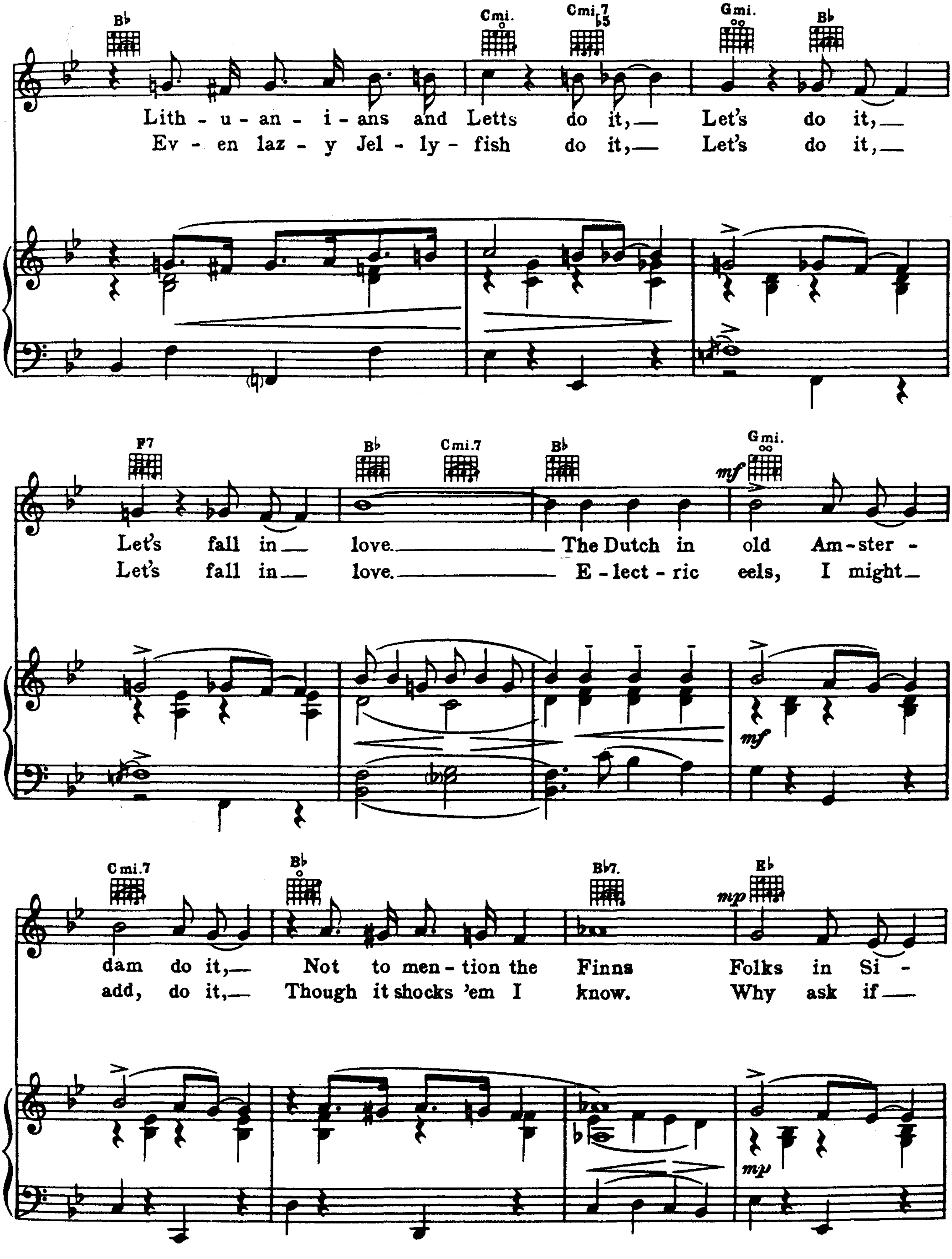
Words and Music by
COLE PORTER
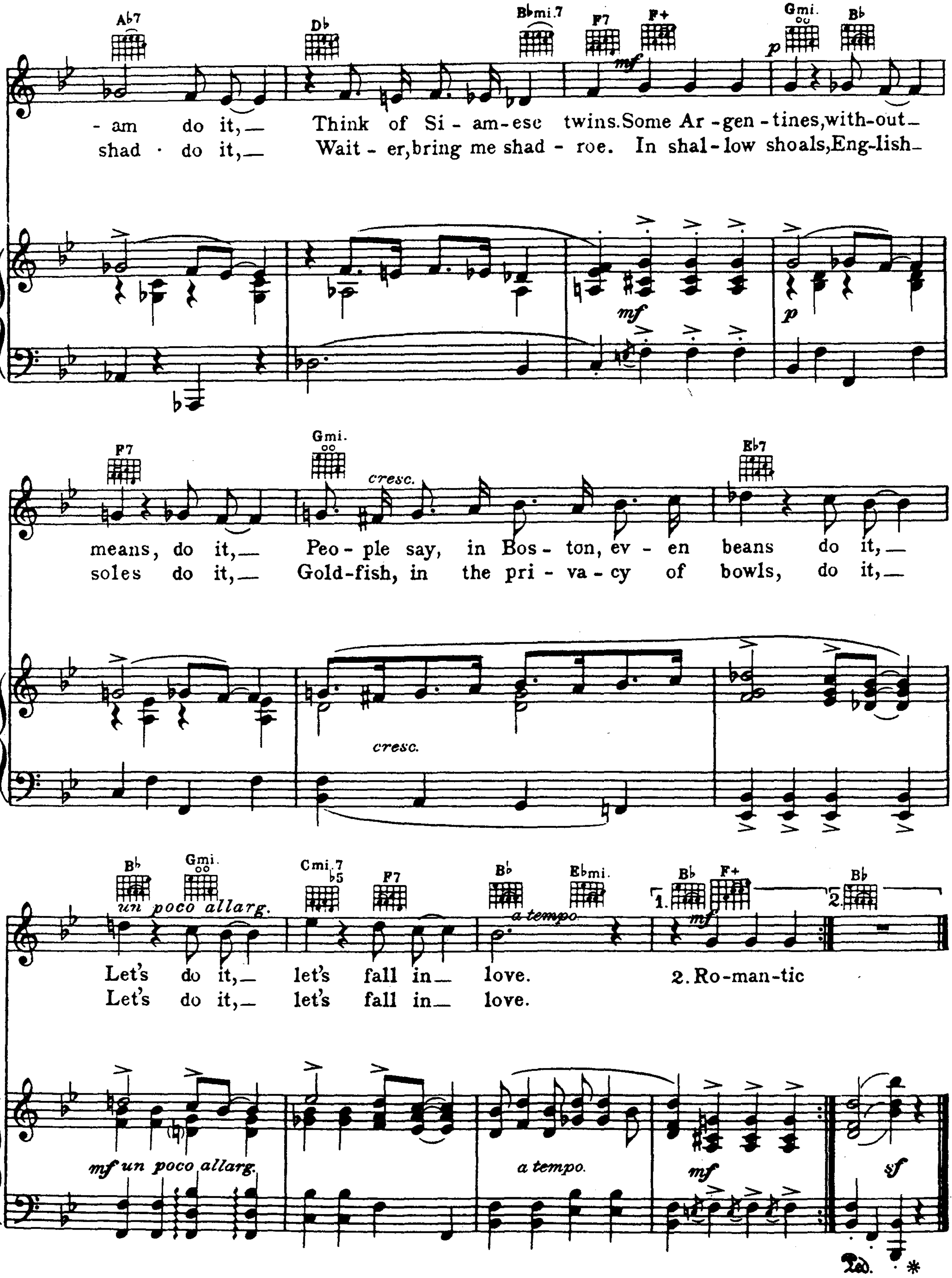


* Symbols for Ukulele, Guitar and Banjo.


B♭ F7 B♭ B♭+ Gmi. B♭+ B♭ B♭+
bot - tom of the dell, Starts to ring: "Ding, ding," When the
Cmi.7 Cmi.7 ♭5 B♭ C7 F7
lit - tle blue clerk, In the mid - dle of his work, Starts a
B♭ Bdim. F7 F+ B♭ B♭7
tune to the moon up a - bove, It is na - ture, that's all, Simp - ly
E♭ E♭mi. B♭ F+
tell - ing us to fall in love. And that's why
mf
f
p
8va


Refrain
p-mf gracefully
Gmi.
B♭
F7
Cmi.
Cmi 7 ♭5
E♭mi.
F+
1 Birds do it, Bees do it, E-ven ed-u-cat-ed fleas do it, Let's do it, Let's fall in love.
2 Spon-ges, they say, do it, Oy-sters, down in Oy-ster Bay, do it, Let's do it, Let's fall in love.
In Spain, the best up-per sets do it,
Cold Cape Cod clams, 'gainst their wish, do it,
p-mf
mf
p


B♭ Cmi. Cmi.7 ♭5 Gmi. B♭
Lith - u - an - i - ans and Letts do it, Let's do it,
Ev - en laz - y Jel - ly - fish do it, Let's do it,
F7 B♭ Cmi.7 B♭ Gmi.
mf
Let's fall in love. The Dutch in old Am - ster -
Let's fall in love. E - lect - ric eels, I might
Cmi.7 B♭ B♭7. E♭
mp
dam do it, Not to men - tion the Finns Folks in Si -
add, do it, Though it shocks 'em I know. Why ask if
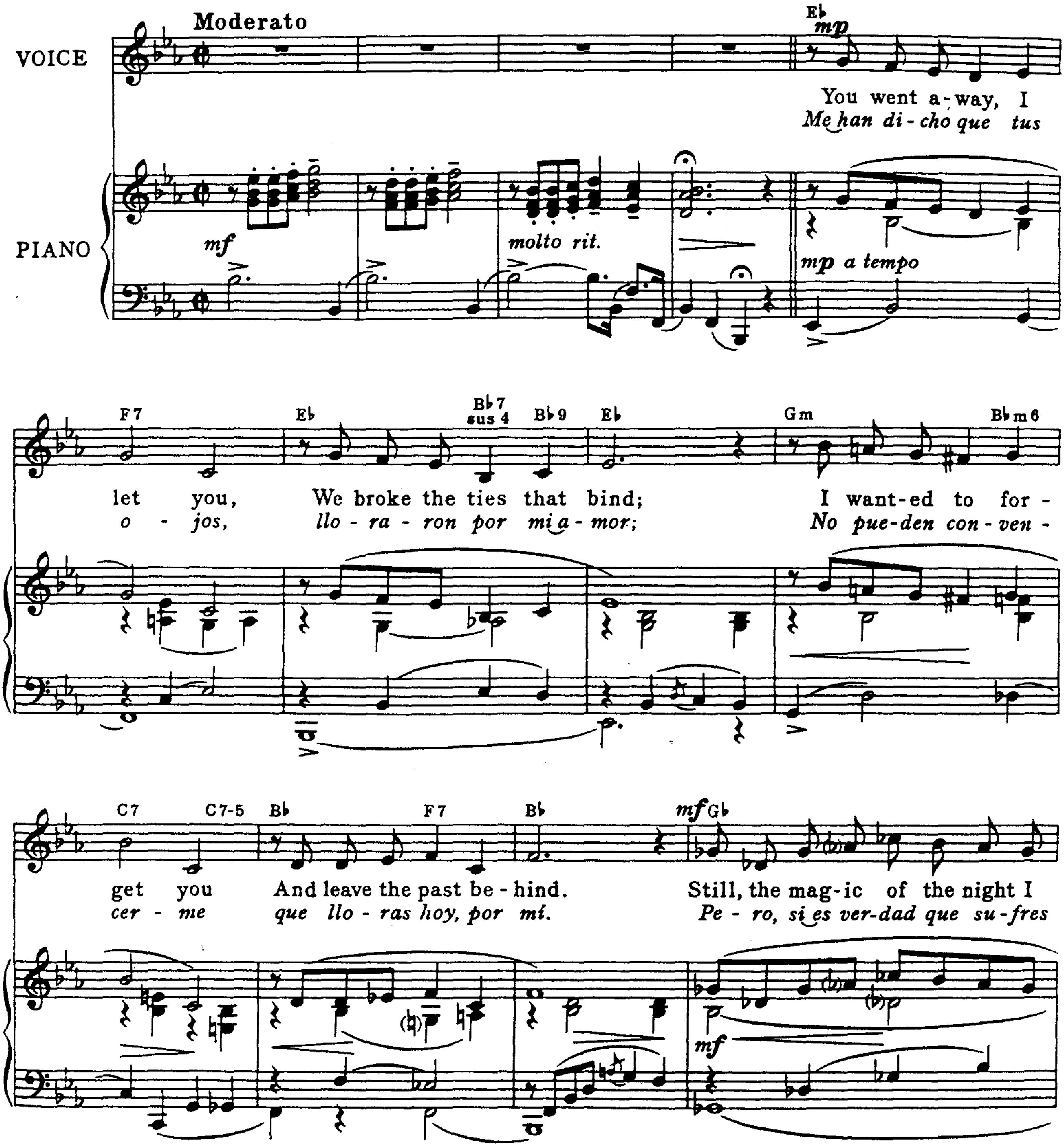

A♭7
D♭
B♭mi.7
F7
F+
Gmi.
B♭
mf
p
- am do it, — Think of Si - am - ese twins. Some Ar - gen - tines, with-out —
shad - do it, — Wait - er, bring me shad - roe. In shal - low shoals, English —
F7
Gmi.
E♭7
cresc.
means, do it, — Peo - ple say, in Bos - ton, ev - en beans do it, —
soles do it, — Gold-fish, in the pri - va - cy of bowls, do it, —
B♭
Gmi.
Cmi.7 ♭5
F7
B♭
E♭mi.
B♭
F+
B♭
un poco allarg.
a tempo
1.
2.
Let's do it, — let's fall in — love. 2. Ro-man-tic
Let's do it, — let's fall in — love.
mf un poco allarg.
a tempo.
mf
sf
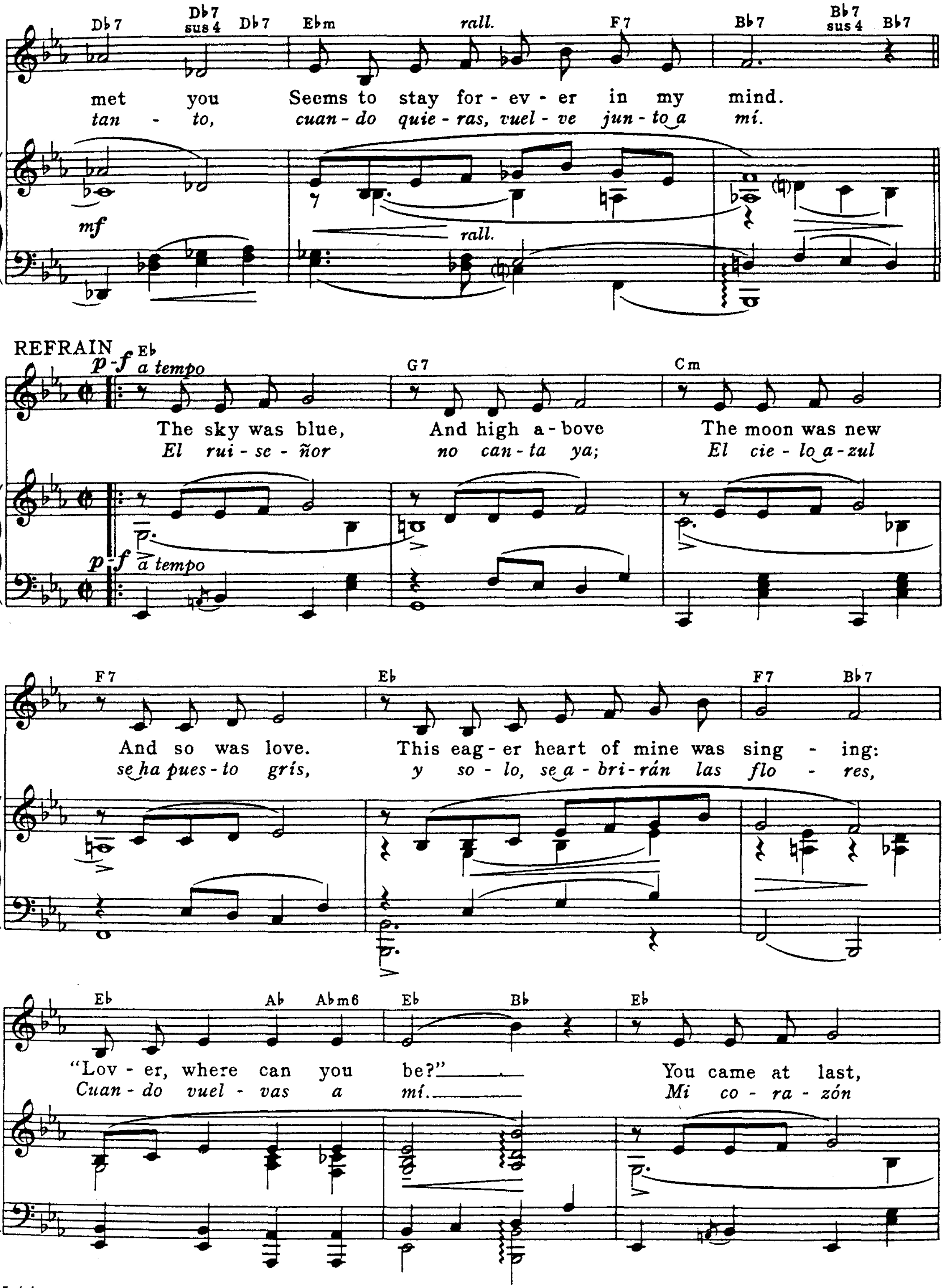
Lover, Come Back To Me!
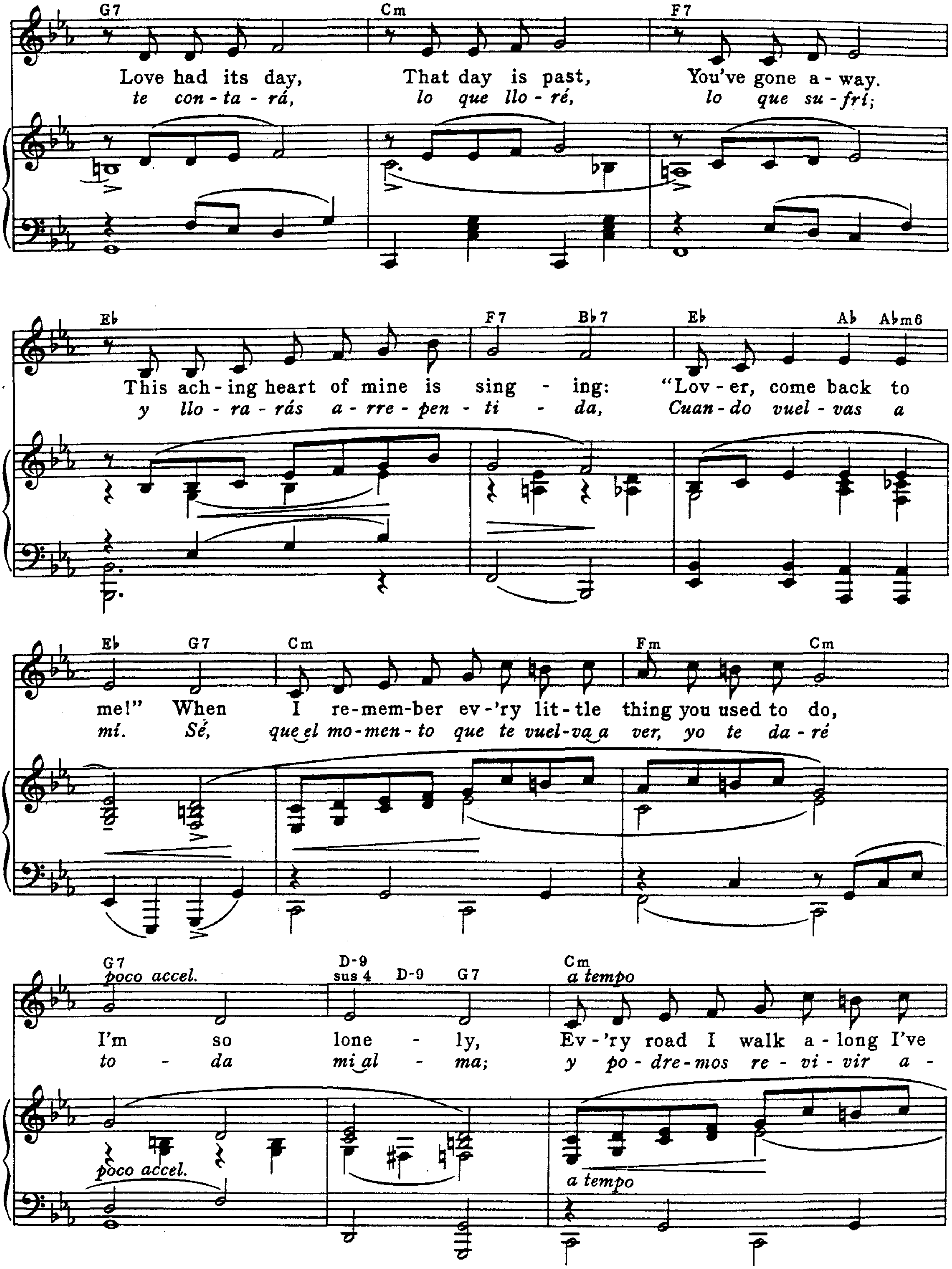
"Cuando Vuelvas A Mí"
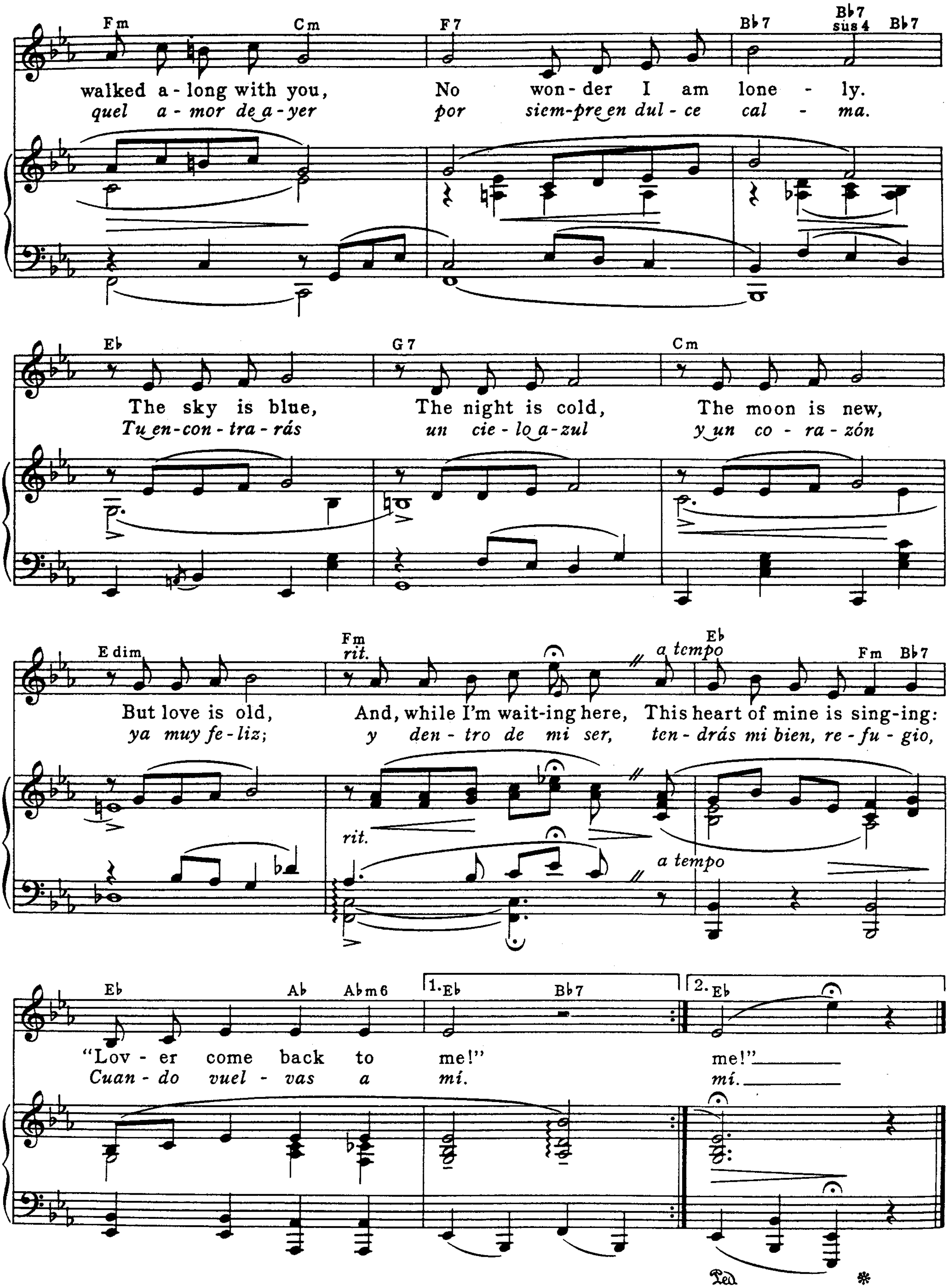
Words by
OSCAR HAMMERSTEIN 2nd
Spanish text by
JOHNNIE CAMACHO

Music by
SIGMUND ROMBERG




Db7 Db7 sus 4 Db7 Ebm rall. F7 Bb7 Bb7 sus 4 Bb7
met you Seems to stay for - ev - er in my mind.
tan - to, cuan - do quie - ras, vuel - ve jun - to a mí.
mf
rall.
REFRAIN
p-f a tempo
Eb G7 Cm
The sky was blue, And high a - bove The moon was new
El rui - se - ñor no can - ta ya; El cie - lo a - zul
F7 Eb F7 Bb7
And so was love. This eag - er heart of mine was sing - ing:
se ha pues - to gris, y so - lo, se a - bri - rán las flo - res,
Eb Ab Abm6 Eb Bb Eb
"Lov - er, where can you be?" You came at last,
Cuan - do vuel - vas a mí. Mi co - ra - zón
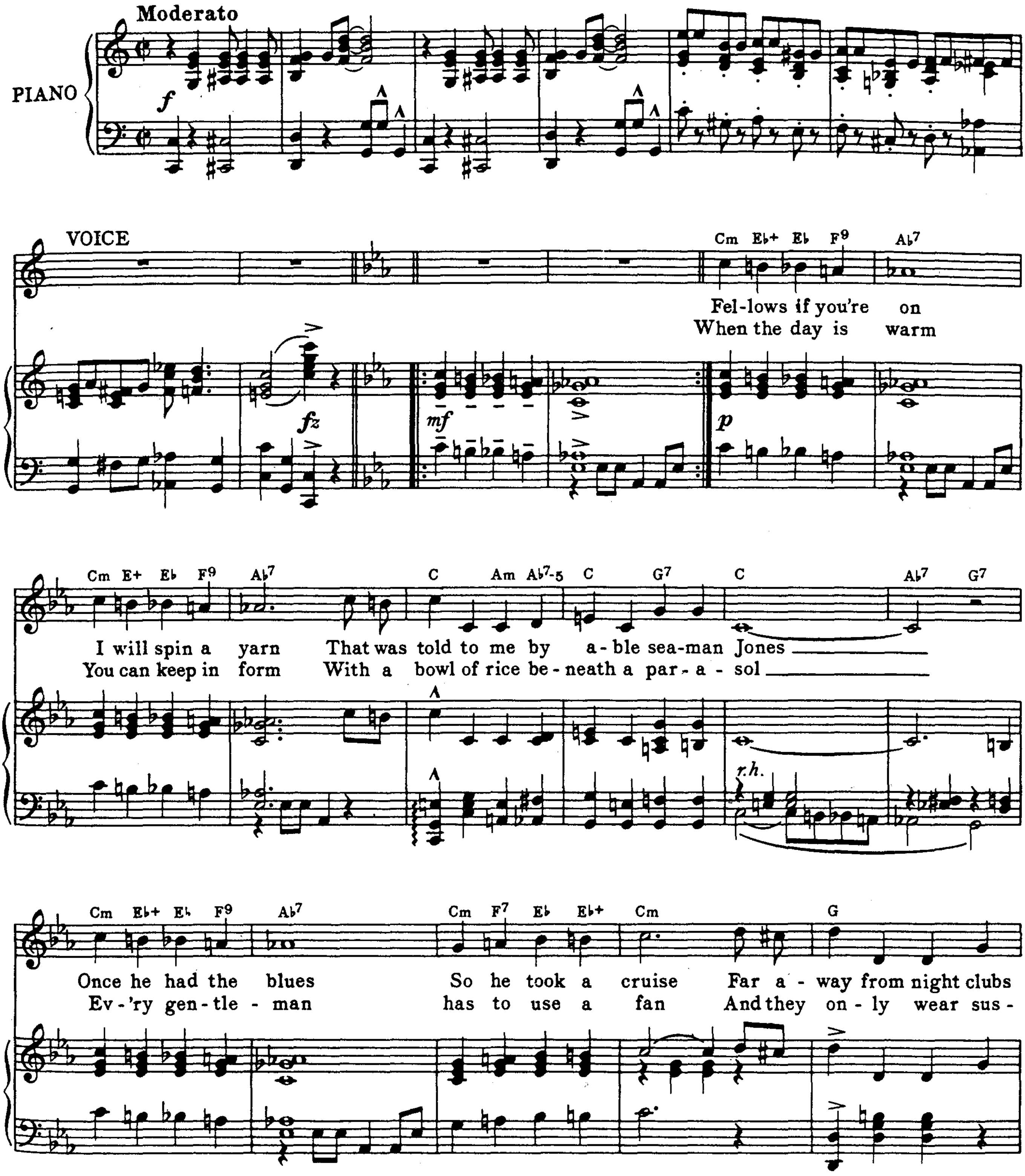

G7 Cm F7
Love had its day, That day is past, You've gone a-way.
te con-ta-rá, lo que llo-ré, lo que su-frí;
Eb F7 Bb7 Eb Ab Abm6
This ach-ing heart of mine is sing - ing: "Lov-er, come back to
y llo-ra-rás a-rre-pen-ti - da, Cuan-do vuel-vas a
Eb G7 Cm Fm Cm
me!" When I re-mem-ber ev-'ry lit-tle thing you used to do,
mí. Sé, que el mo-men-to que te vuel-va a ver, yo te da-ré
G7 D-9 sus 4 D-9 G7 Cm
poco accel. a tempo
I'm so lone - ly, Ev-'ry road I walk a-long I've
to - da mi al - ma; y po-dre-mos re-vi-vir a-
poco accel.
a tempo
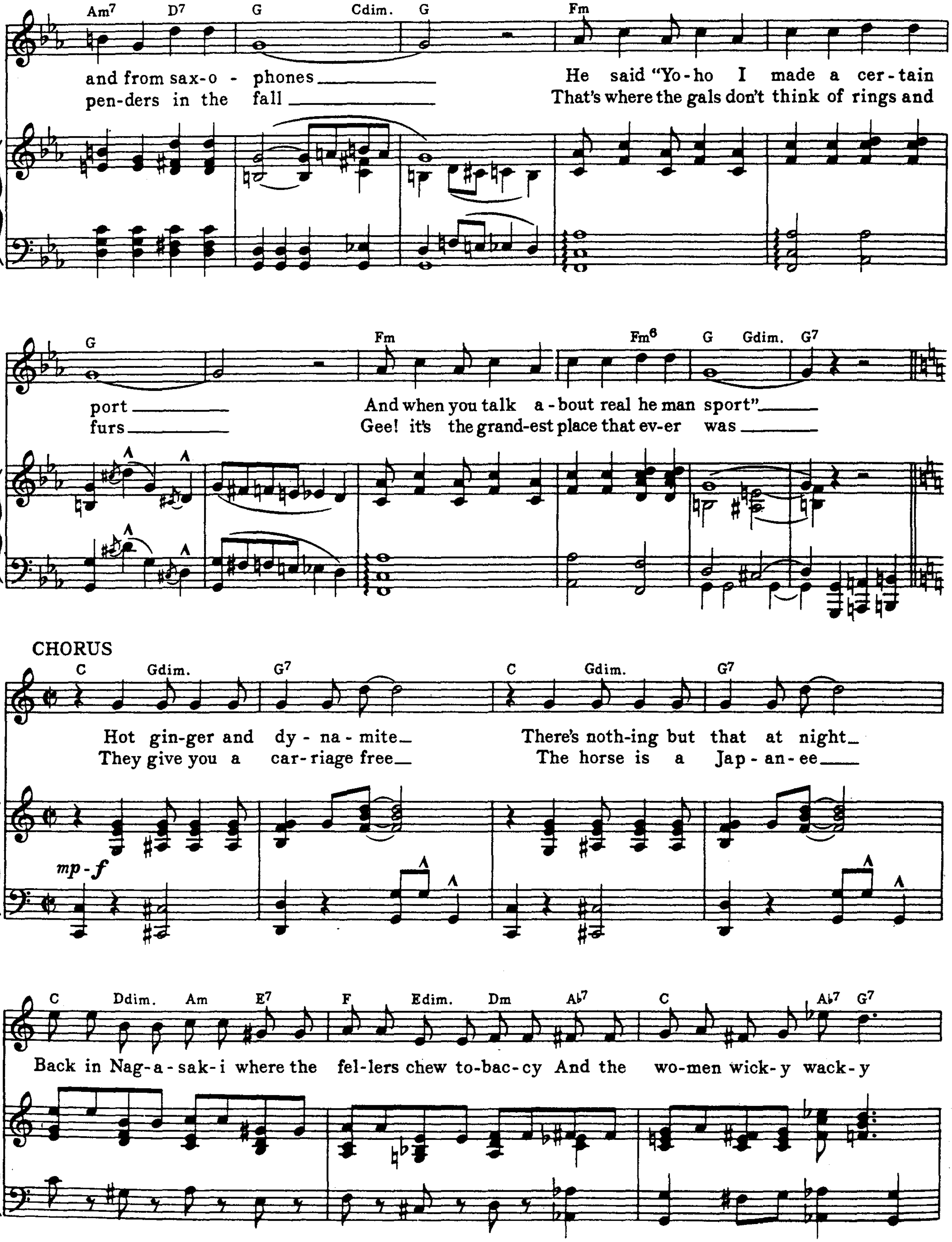

Fm Cm F7 Bb7 Bb7 sus 4 Bb7
walked a-long with you, No won-der I am lone - ly.
quel a-mor de a-yer por siem-pre en dul-ce cal - ma.
Eb G7 Cm
The sky is blue, The night is cold, The moon is new,
Tu en-con-tra-rás un cie-lo a-zul y un co-ra-zón
E dim Fm rit. a tempo Eb Fm Bb7
But love is old, And, while I'm wait-ing here, This heart of mine is sing-ing:
ya muy fe-liz; y den-tro de mi ser, ten-drás mi bien, re-fu-gio,
rit.
a tempo
Eb Ab Abm6 1. Eb Bb7 2. Eb
"Lov-er come back to me!" me!"
Cuan-do vuel-vas a mí. mí.
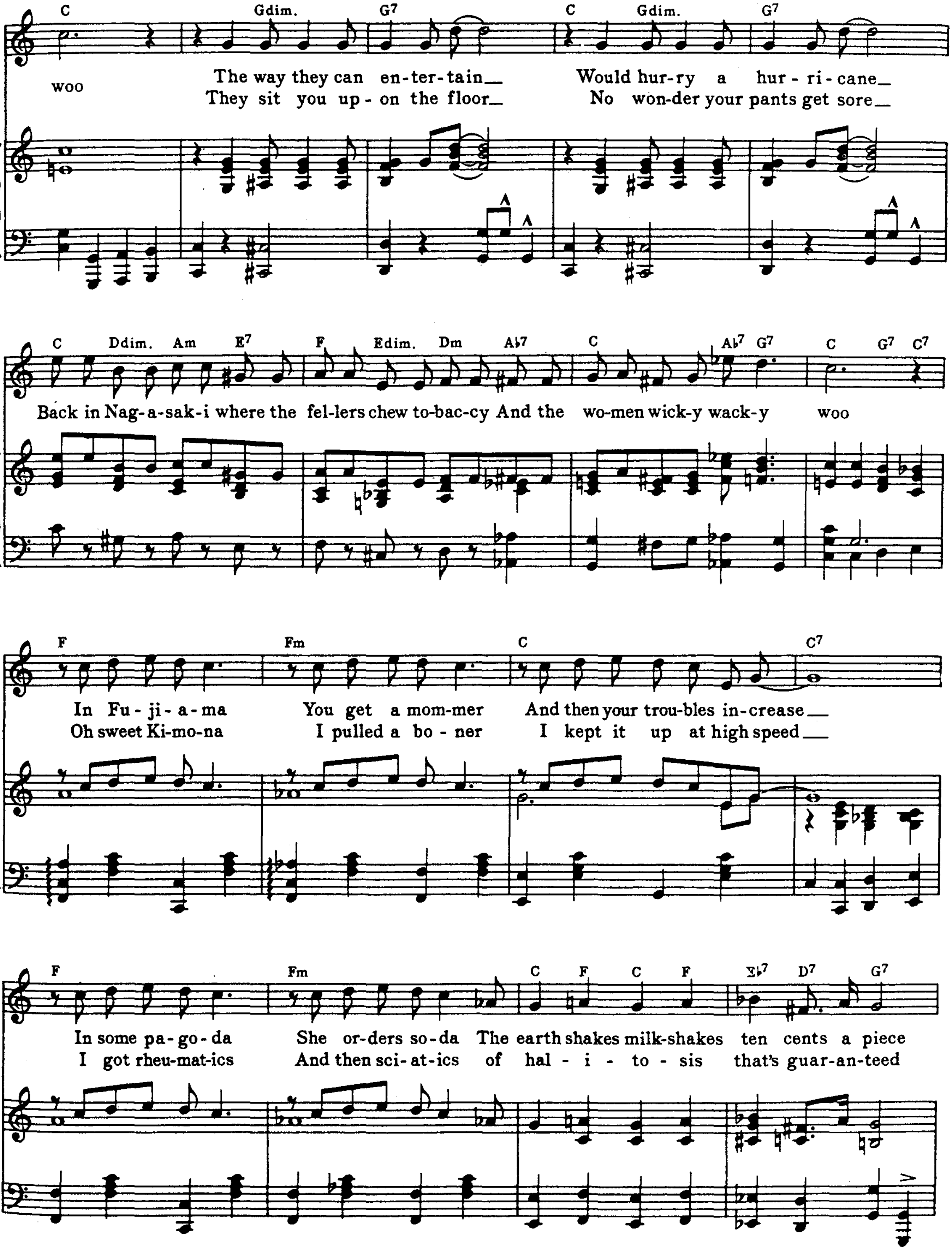
NAGASAKI
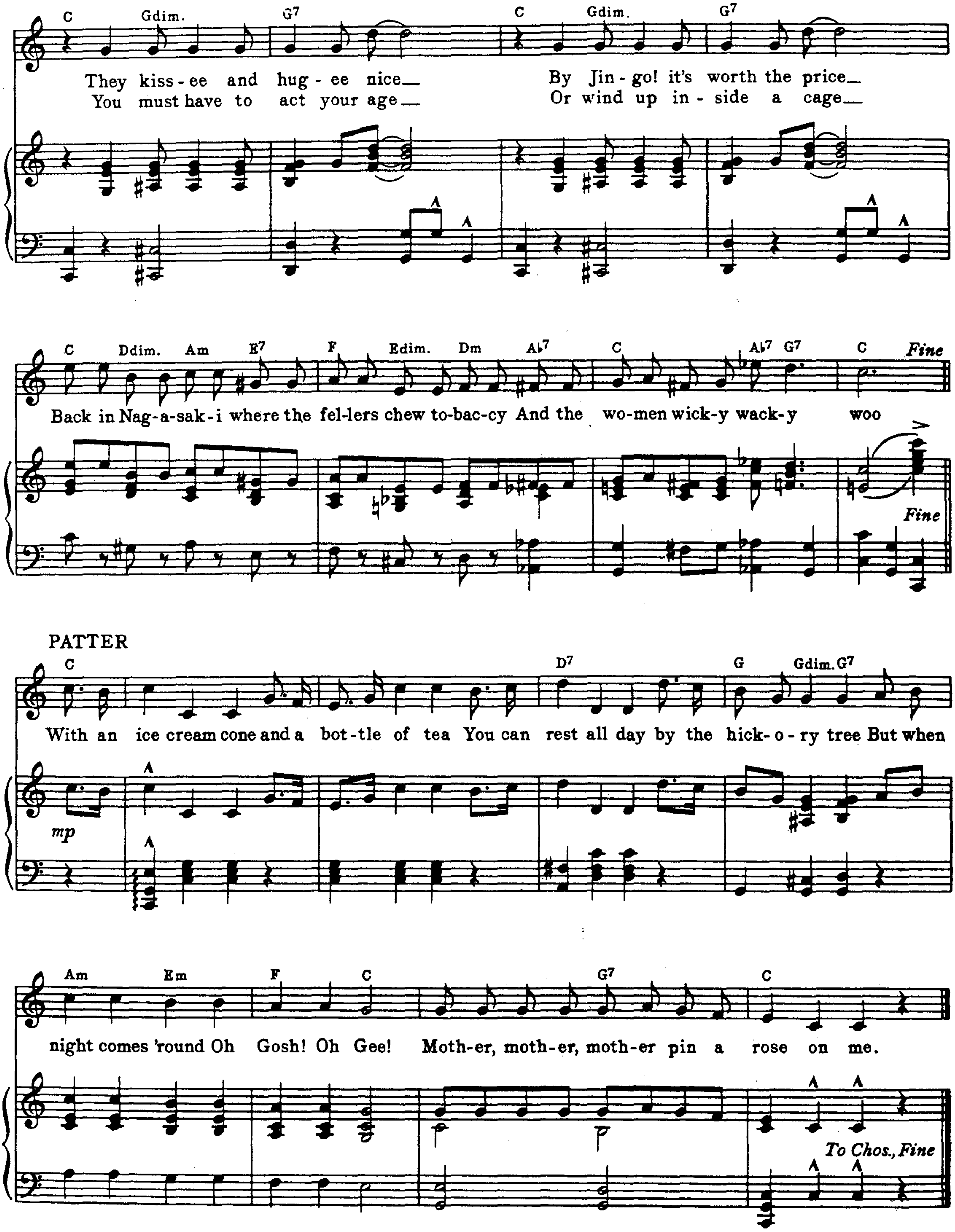
Words by
MORT DIXON

Music by
HARRY WARREN
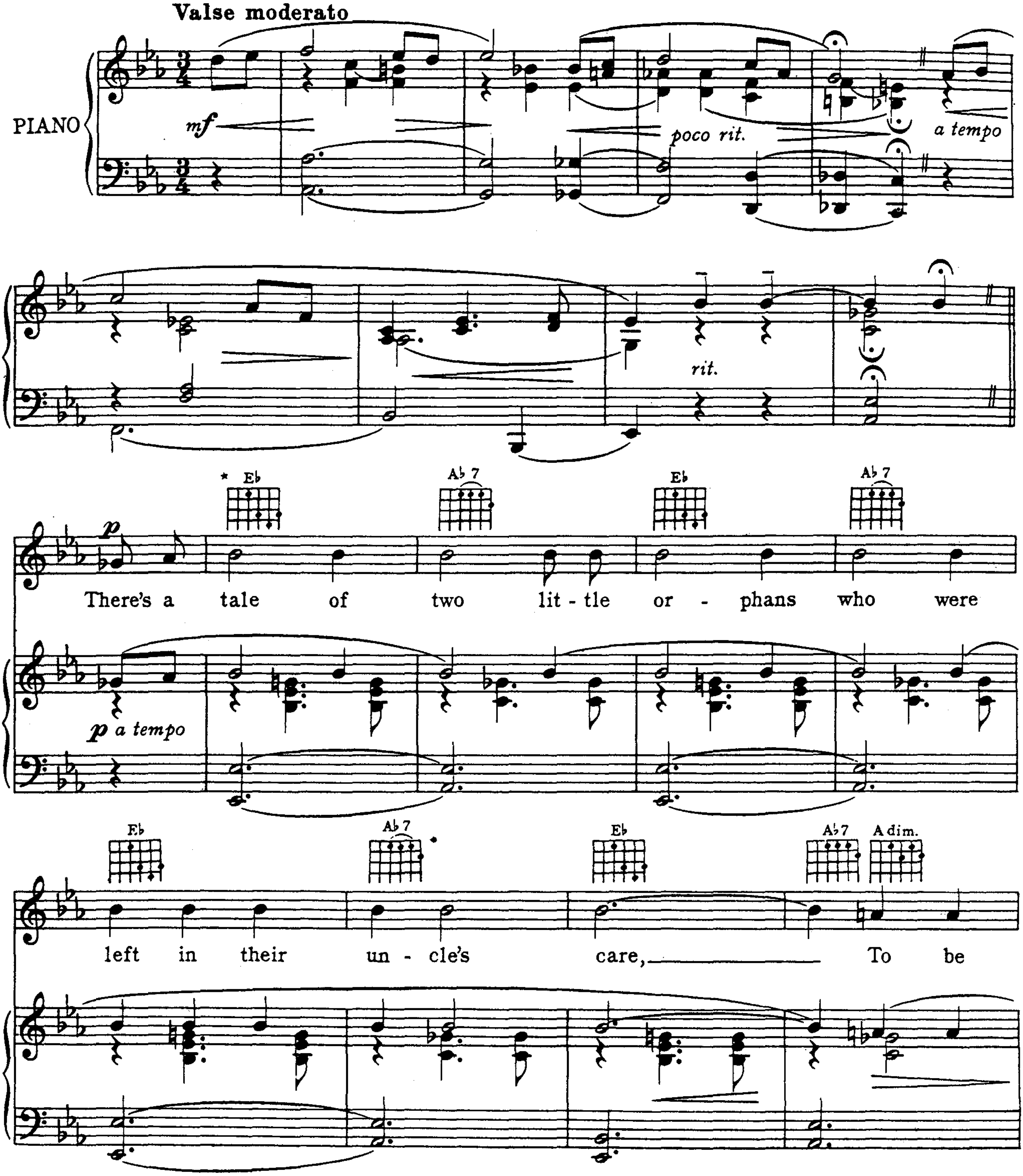



Am7 D7 G Cdim. G Fm
and from sax-o - phones He said "Yo-ho I made a cer-tain
pen-ders in the fall That's where the gals don't think of rings and
G Fm Fm6 G Gdim. G7
port And when you talk a-bout real he man sport"
furs Gee! it's the grand-est place that ev-er was
CHORUS
C Gdim. G7 C Gdim. G7
Hot gin-ger and dy-na-mite There's noth-ing but that at night
They give you a car-riage free The horse is a Jap-an-ee
mp-f
C Ddim. Am E7 F Edim. Dm A♭7 C A♭7 G7
Back in Nag-a-sak-i where the fel-lers chew to-bac-cy And the wo-men wick-y wack-y


C Gdim. G7 C Gdim. G7
woo The way they can en-ter-tain Would hur-ry a hur-ri-cane
They sit you up-on the floor No won-der your pants get sore
C Ddim. Am E7 F Edim. Dm A♭7 C A♭7 G7 C G7 C7
Back in Nag-a-sak-i where the fel-lers chew to-bac-cy And the wo-men wick-y wack-y woo
F Fm C C7
In Fu-ji-a-ma You get a mom-mer And then your trou-bles in-crease
Oh sweet Ki-mo-na I pulled a bo-ner I kept it up at high speed
F Fm C F C F E♭7 D7 G7
In some pa-go-da She or-ders so-da The earth shakes milk-shakes ten cents a piece
I got rheu-mat-ics And then sci-at-ics of hal-i-to-sis that's guar-an-teed
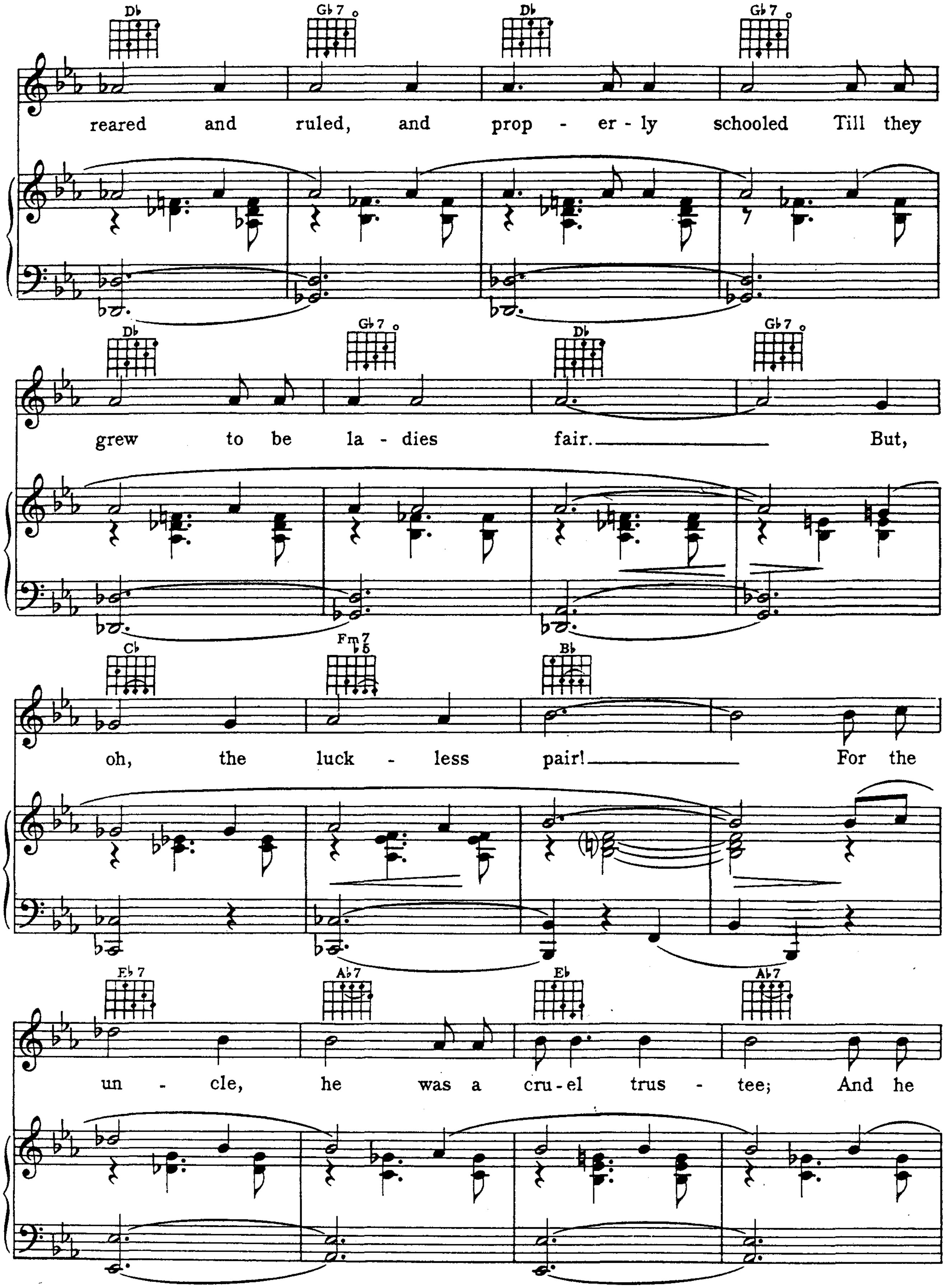

C Gdim. G7 C Gdim. G7
They kiss-ee and hug-ee nice— By Jin-go! it's worth the price—
You must have to act your age— Or wind up in-side a cage—
C Ddim. Am E7 F Edim. Dm A♭7 C A♭7 G7 C Fine
Back in Nag-a-sak-i where the fel-lers chew to-bac-cy And the wo-men wick-y wack-y woo
Fine
PATTER
C D7 G Gdim. G7
mp
With an ice cream cone and a bot-tle of tea You can rest all day by the hick-o-ry tree But when
Am Em F C G7 C
night comes 'round Oh Gosh! Oh Gee! Moth-er, moth-er, moth-er pin a rose on me.
To Chos., Fine
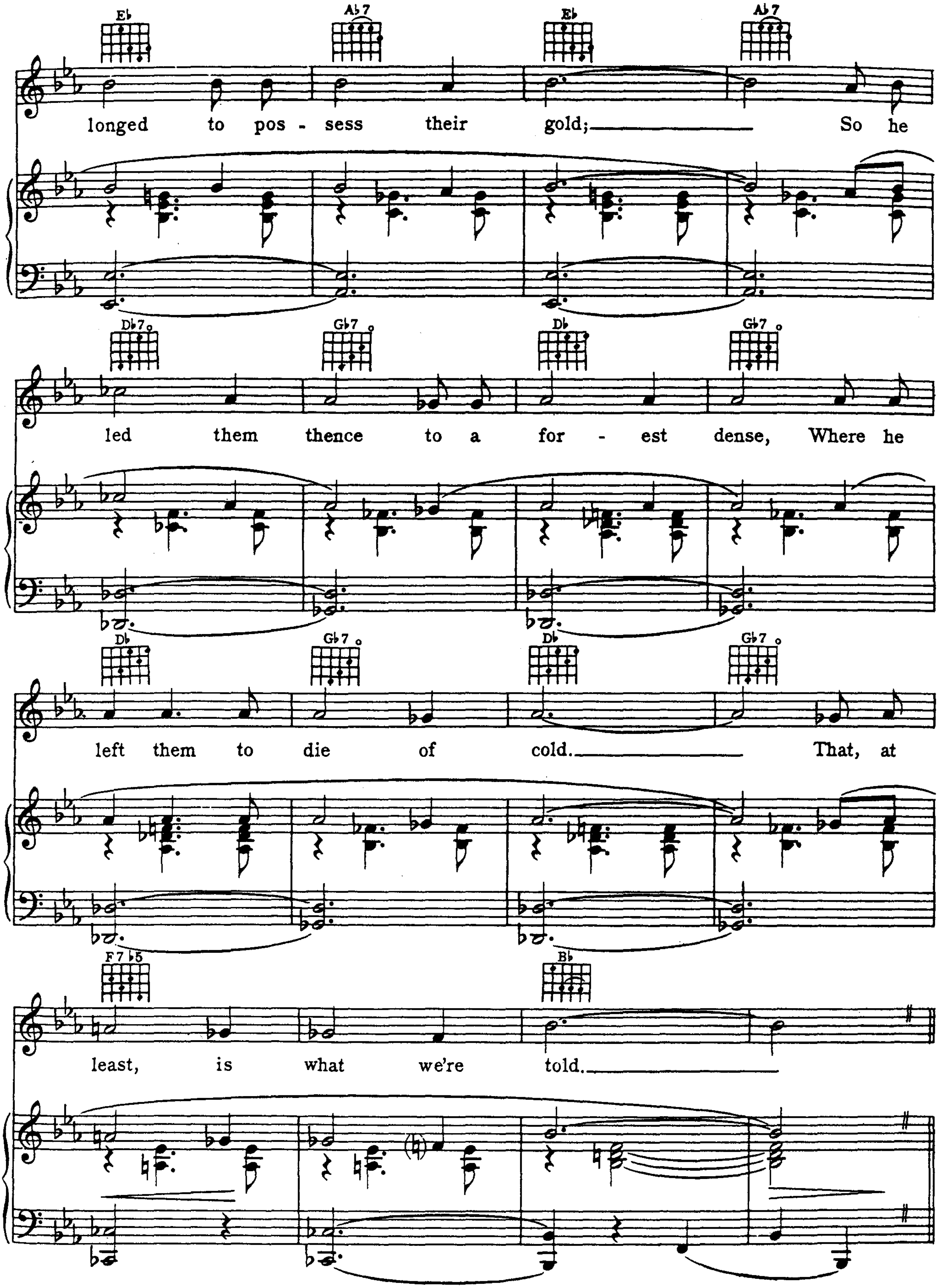
Two Little Babes In The Wood
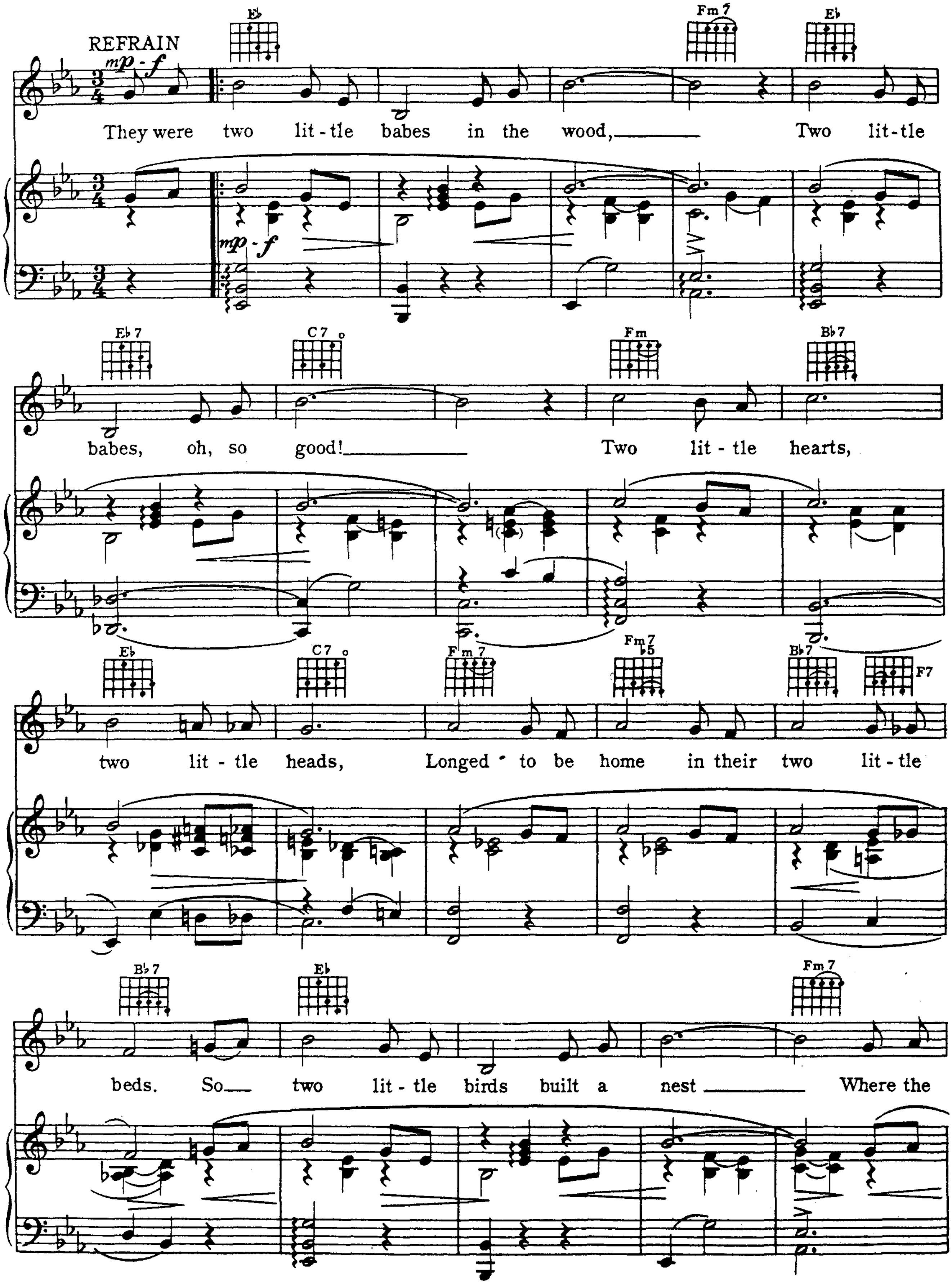
Words and Music by
COLE PORTER

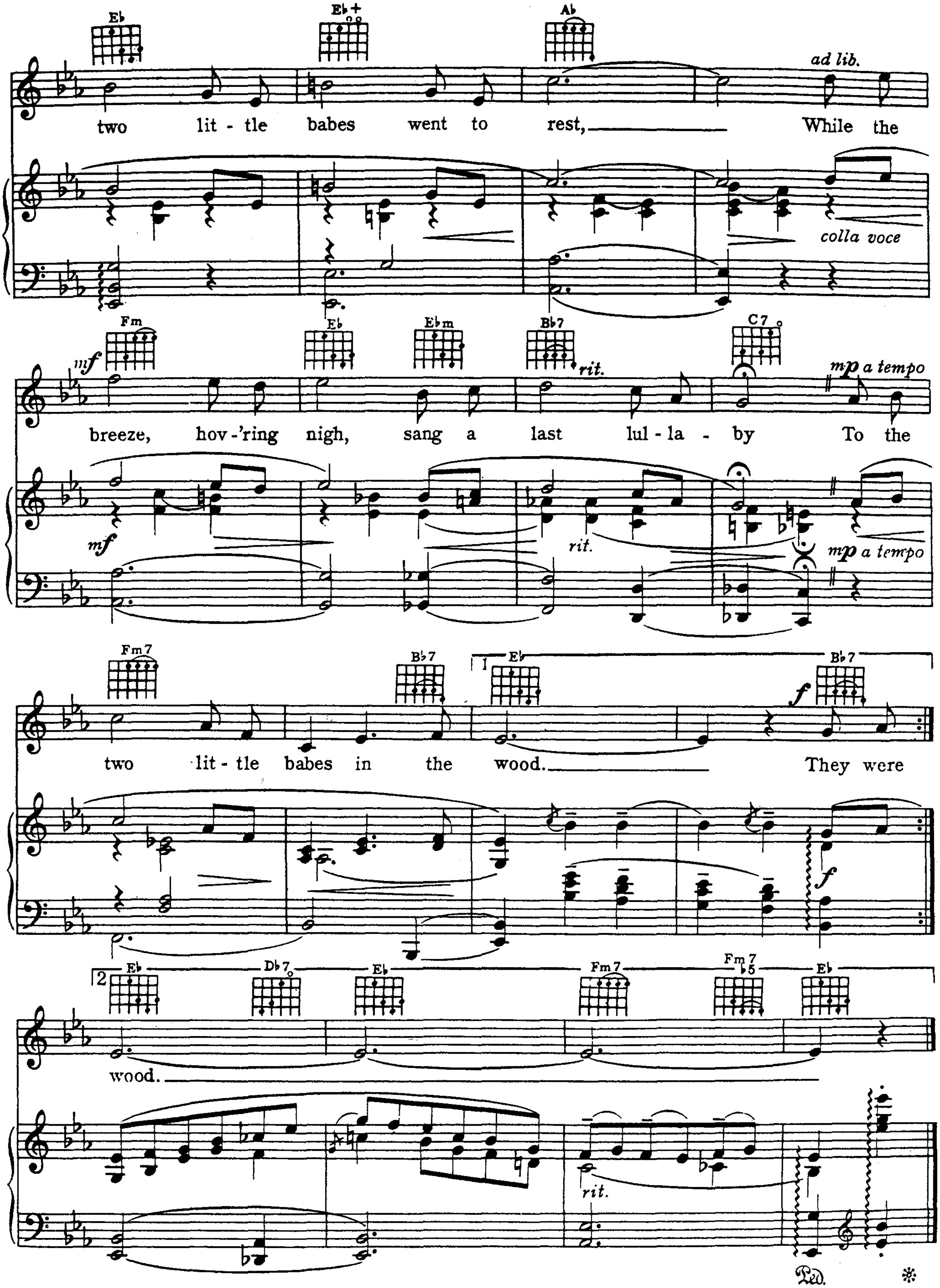


*Symbols for Ukulele, Guitar and Banjo


Db Gb7 Db Gb7
reared and ruled, and prop - er - ly schooled Till they
Db Gb7 Db Gb7
grew to be la - dies fair. But,
Cb Fm7 b5 Bb
oh, the luck - less pair! For the
Eb7 Ab7 Eb Ab7
un - cle, he was a cru - el trus - tee; And he


Eb
Ab7
Eb
Ab7
longed to pos - sess their gold; So he
Db7
Gb7
Db
Gb7
led them thence to a for - est dense, Where he
Db
Gb7
Db
Gb7
left them to die of cold. That, at
F7b5
Bb
least, is what we're told.
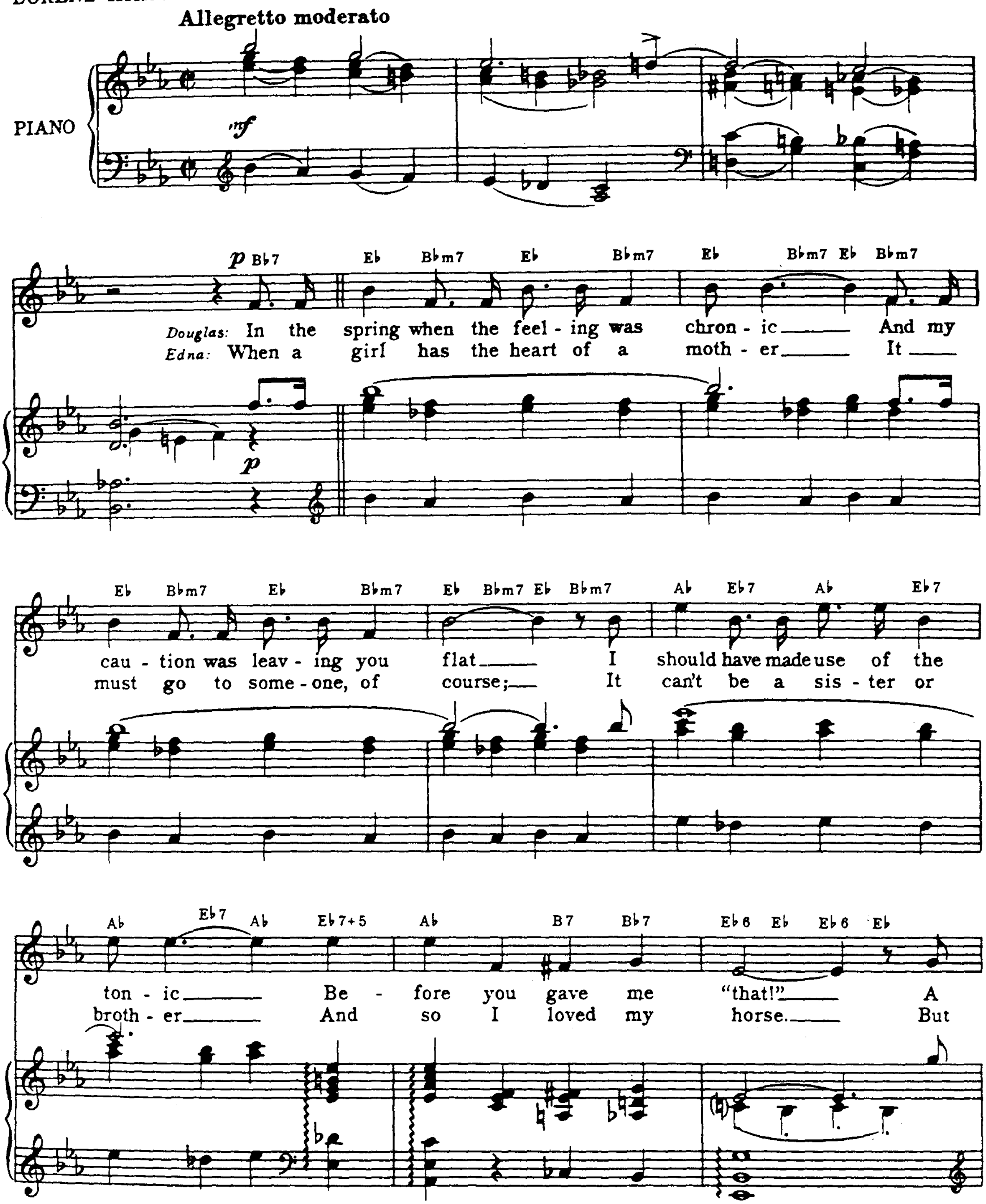

REFRAIN
mp - f
E♭
Fm 7
E♭
They were two lit - tle babes in the wood, Two lit - tle
E♭ 7
C7 o
Fm
B♭7
babes, oh, so good! Two lit - tle hearts,
E♭
C7 o
Fm 7
Fm 7 ♭5
B♭7
F7
two lit - tle heads, Longed to be home in their two lit - tle
B♭7
E♭
Fm 7
beds. So two lit - tle birds built a nest Where the
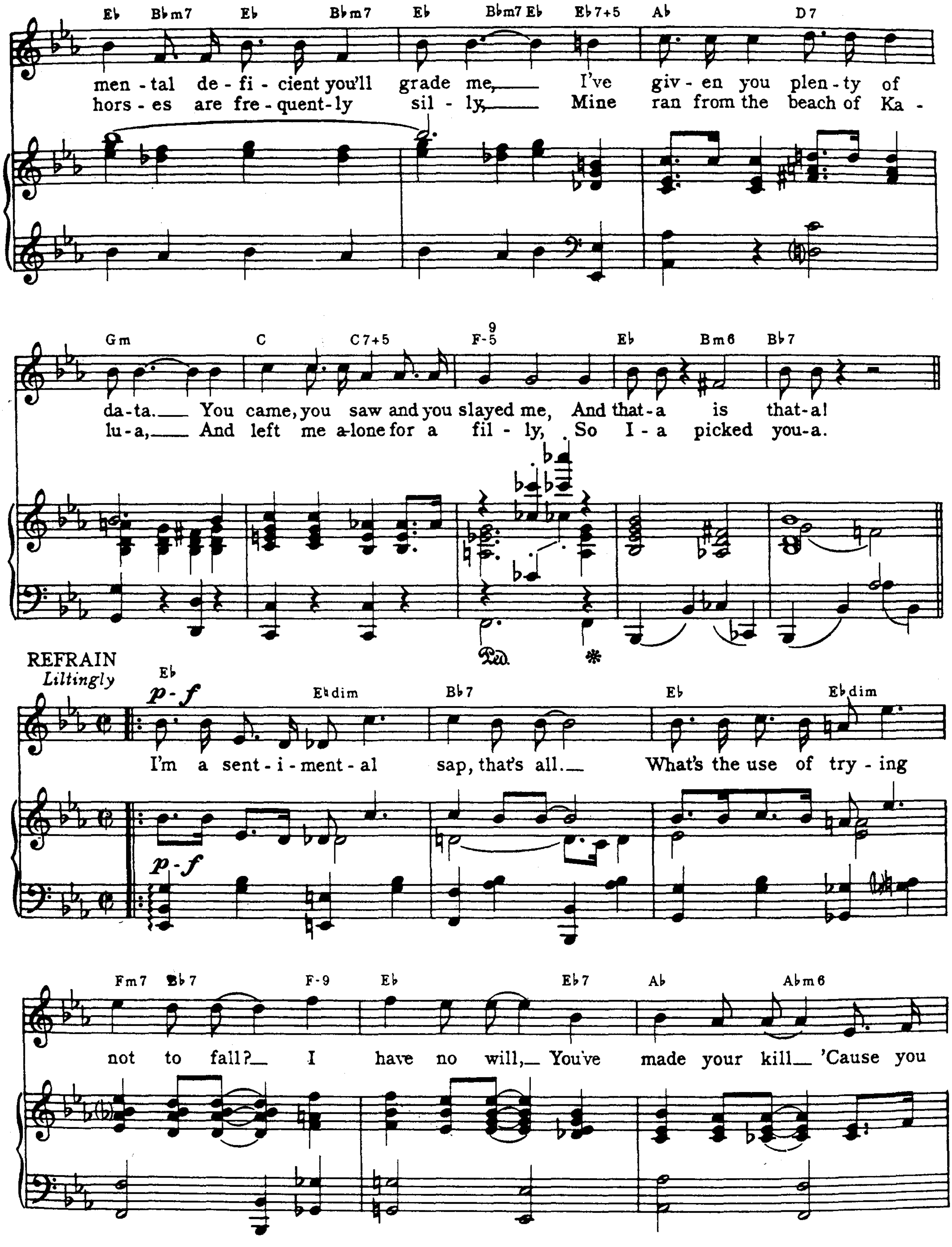

E♭
E♭+
A♭
ad lib.
two lit - tle babes went to rest,
While the
colla voce
Fm
E♭
E♭m
B♭7
C7
mf
rit.
mp a tempo
breeze, hov-'ring nigh, sang a last lul - la - by To the
Fm7
B♭7
1
E♭
B♭7
f
two lit - tle babes in the wood.
They were
2
E♭
D♭7
E♭
Fm7
Fm7 ♭5
E♭
wood.
rit.
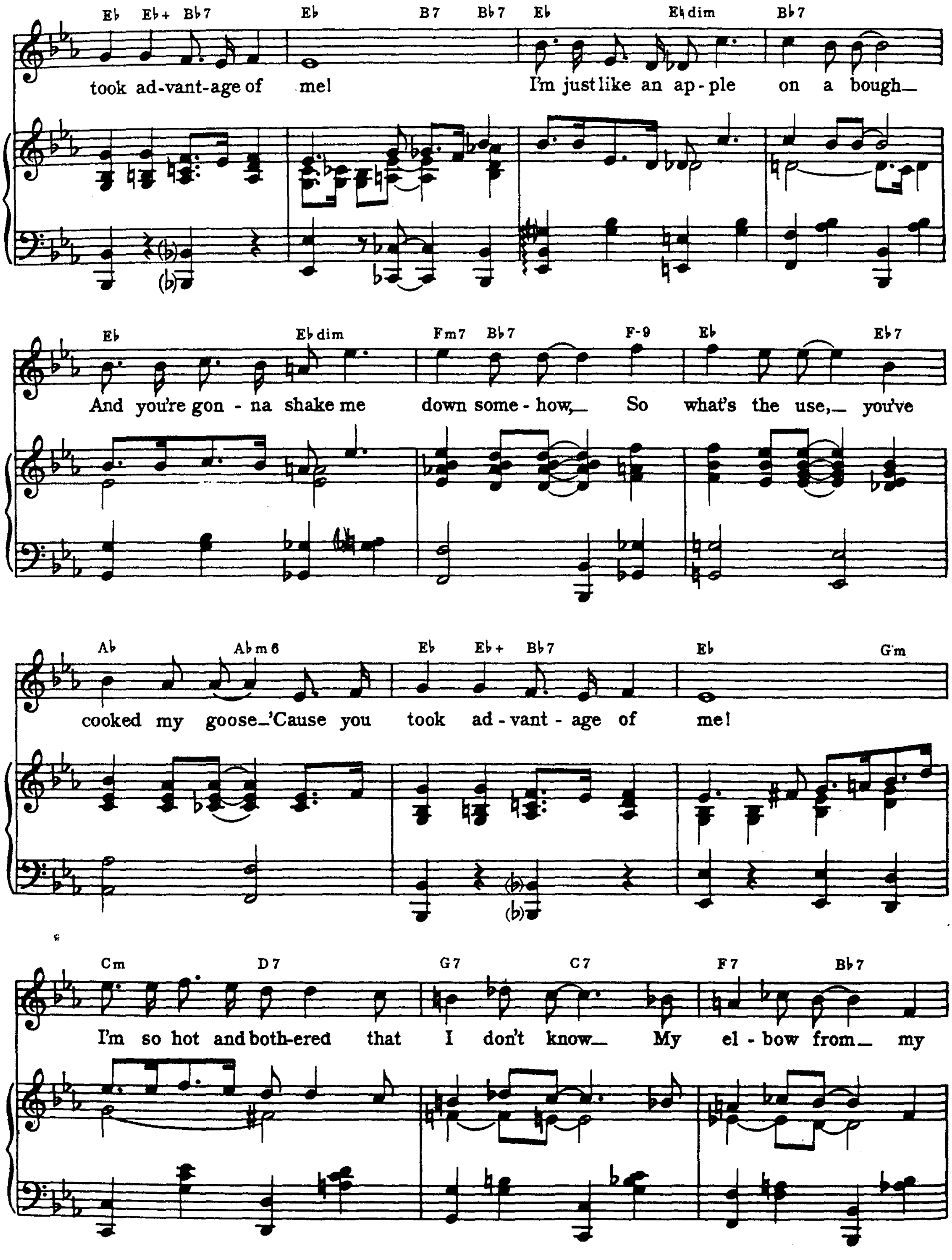
You Took Advantage Of Me
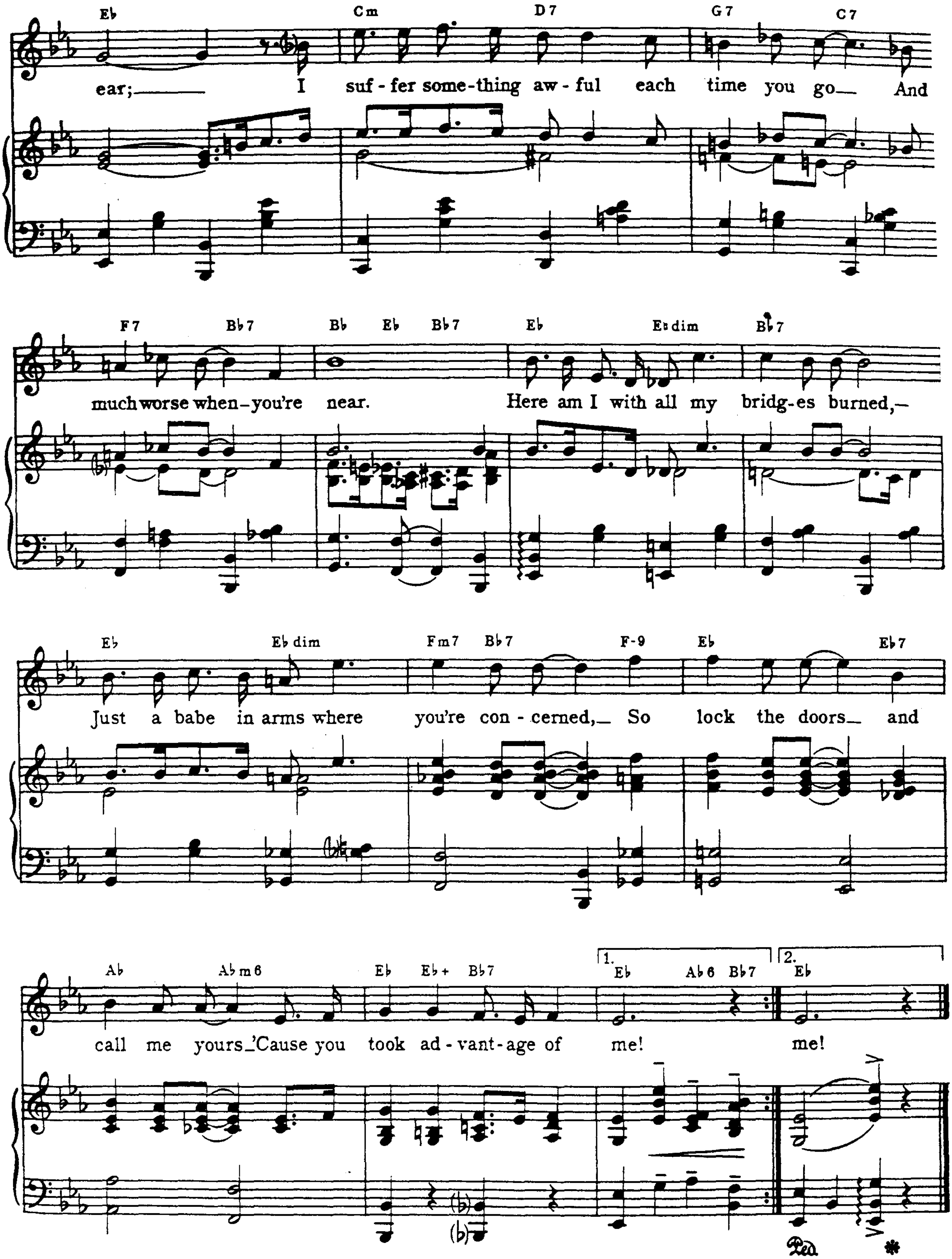
Words by
LORENZ HART

Music by
RICHARD RODGERS




Eb Bbm7 Eb Bbm7 Eb Bbm7 Eb Eb7+5 Ab D7
men-tal de-fi-cient you'll grade me, I've giv-en you plen-ty of
hors-es are fre-quent-ly sil-ly, Mine ran from the beach of Ka-
Gm C C7+5 F-5 9 Eb Bm6 Bb7
da-ta. You came, you saw and you slayed me, And that-a is that-a!
lu-a, And left me a-lone for a fil-ly, So I-a picked you-a.
REFRAIN
Liltingly
p-f
Eb Ebdim Bb7 Eb Ebdim
I'm a sent-i-ment-al sap, that's all. What's the use of try-ing
Fm7 Bb7 F-9 Eb Eb7 Ab Abm6
not to fall? I have no will, You've made your kill 'Cause you


Eb Eb+ Bb7 Eb B7 Bb7 Eb E♮dim Bb7
took ad-vant-age of me! I'm just like an ap-ple on a bough—
Eb Ebdim Fm7 Bb7 F-9 Eb Eb7
And you're gon-na shake me down some-how,— So what's the use,— you've
Ab Abm6 Eb Eb+ Bb7 Eb Gm
cooked my goose—'Cause you took ad-vant-age of me!
Cm D7 G7 C7 F7 Bb7
I'm so hot and both-ered that I don't know— My el-bow from— my
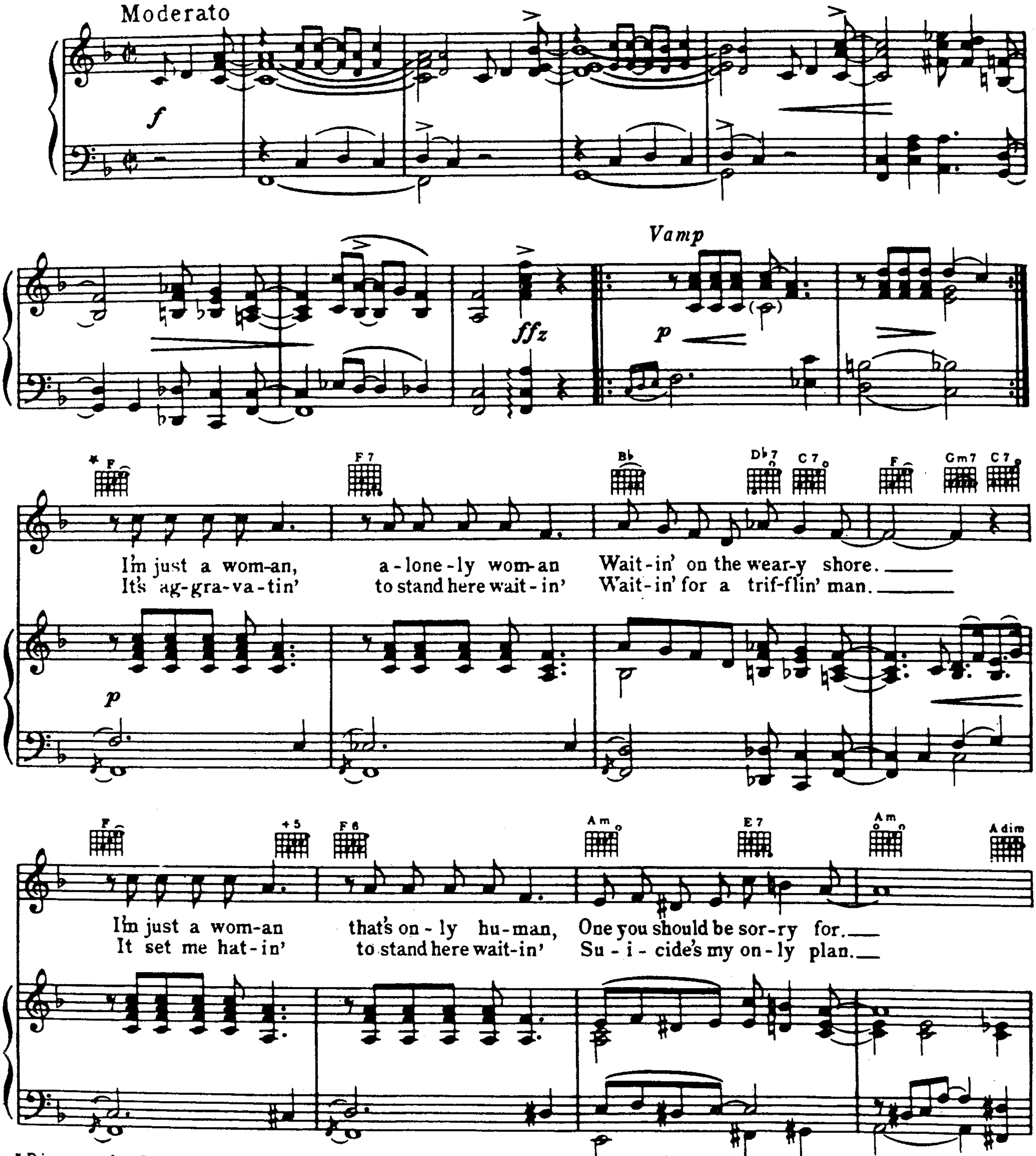


E♭ Cm D7 G7 C7
ear; I suf-fer some-thing aw-ful each time you go And
F7 B♭7 B♭ E♭ B♭7 E♭ E♮dim B♭7
much worse when-you're near. Here am I with all my bridg-es burned,
E♭ E♭dim Fm7 B♭7 F-9 E♭ E♭7
Just a babe in arms where you're con-cerned, So lock the doors and
A♭ A♭m6 E♭ E♭+ B♭7
call me yours 'Cause you took ad-vant-age of
1. E♭ A♭6 B♭7
me!
2. E♭
me!
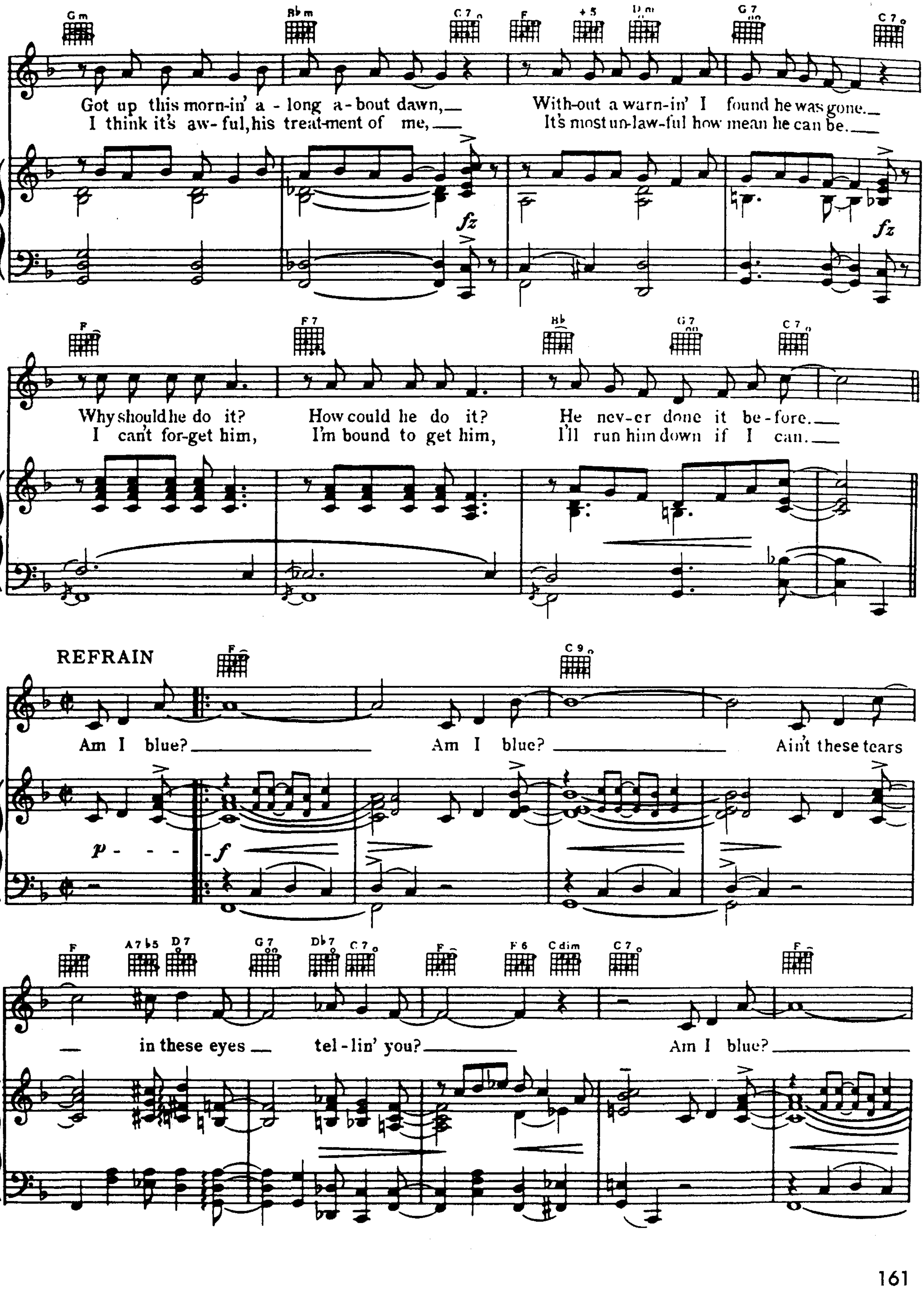
Am I Blue?
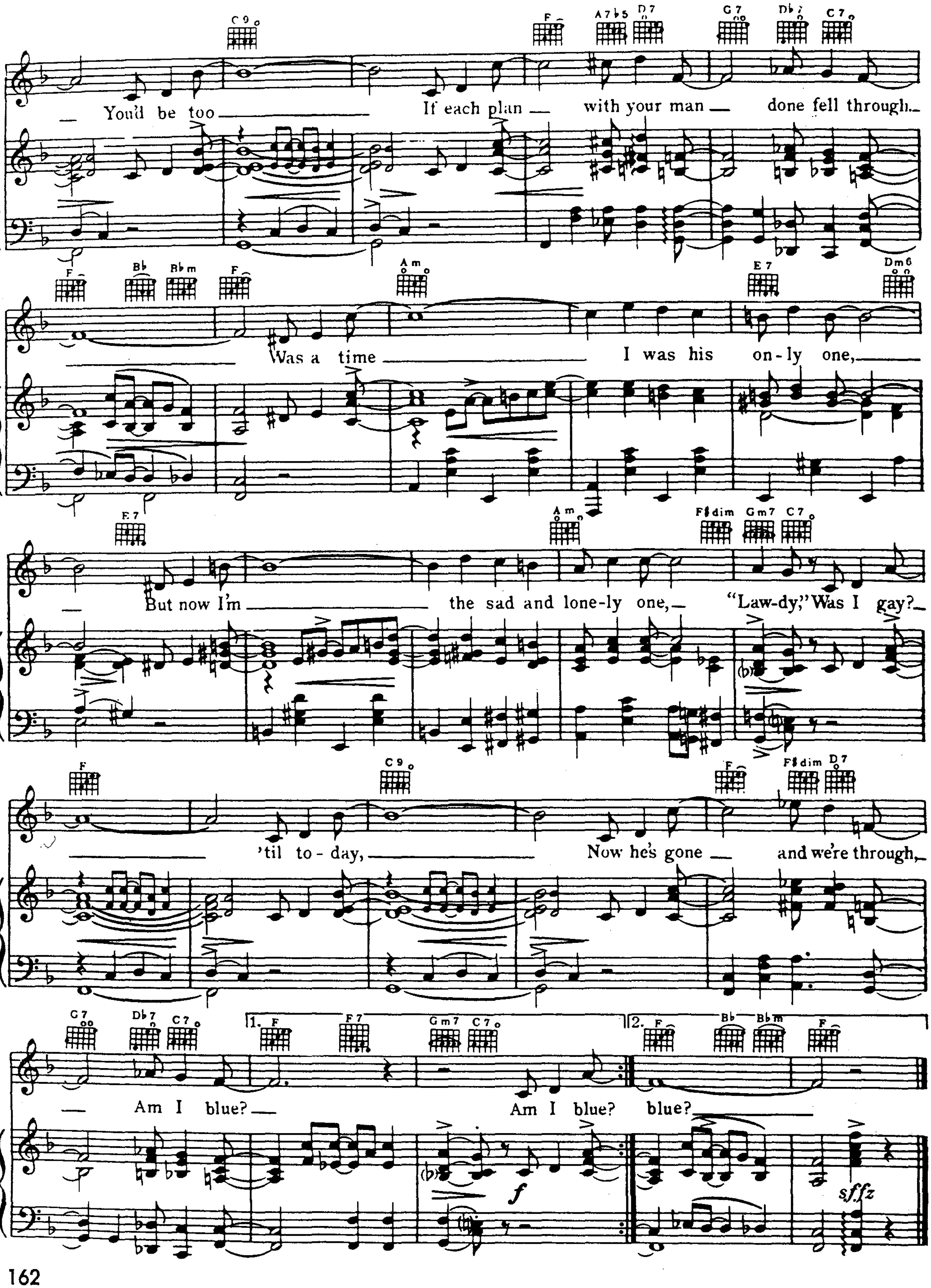
Lyric by
GRANT CLARKE

Music by
HARRY AKST



*Diagrams for Guitar, Symbols for Ukulele and Banjo
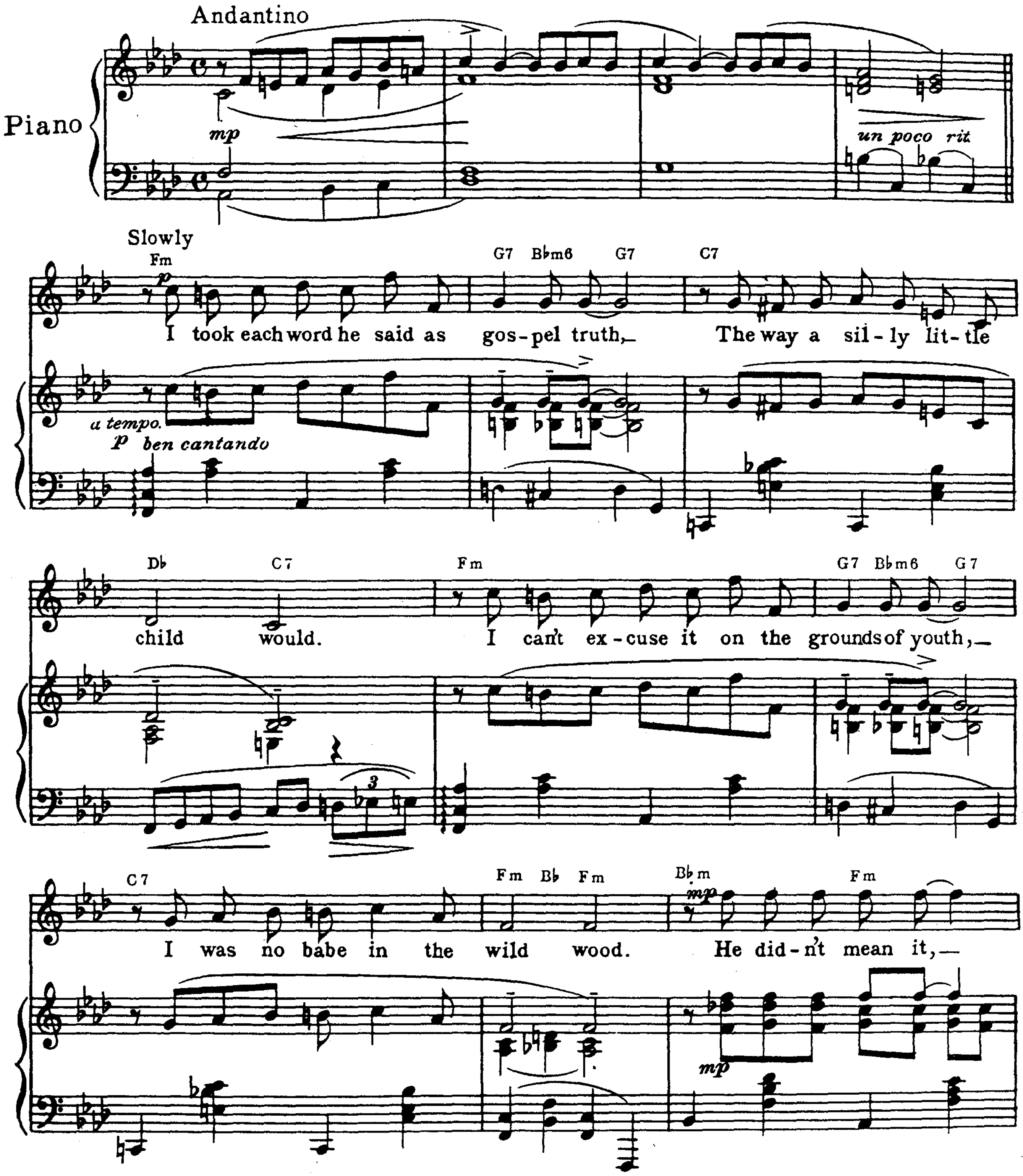

Gm Bbm C7 F +5 Dm G7 C7
Got up this morn-in' a - long a - bout dawn, With-out a warn-in' I found he was gone.
I think it's aw - ful, his treat-ment of me, It's most un-law-ful how mean he can be.
F F7 Bb G7 C7
Why should he do it? How could he do it? He nev-er done it be - fore.
I can't for-get him, I'm bound to get him, I'll run him down if I can.
REFRAIN
F C9
Am I blue? Am I blue? Ain't these tears
F A7b5 D7 G7 Db7 C7 F F6 Cdim C7 F
in these eyes tel - lin' you? Am I blue?
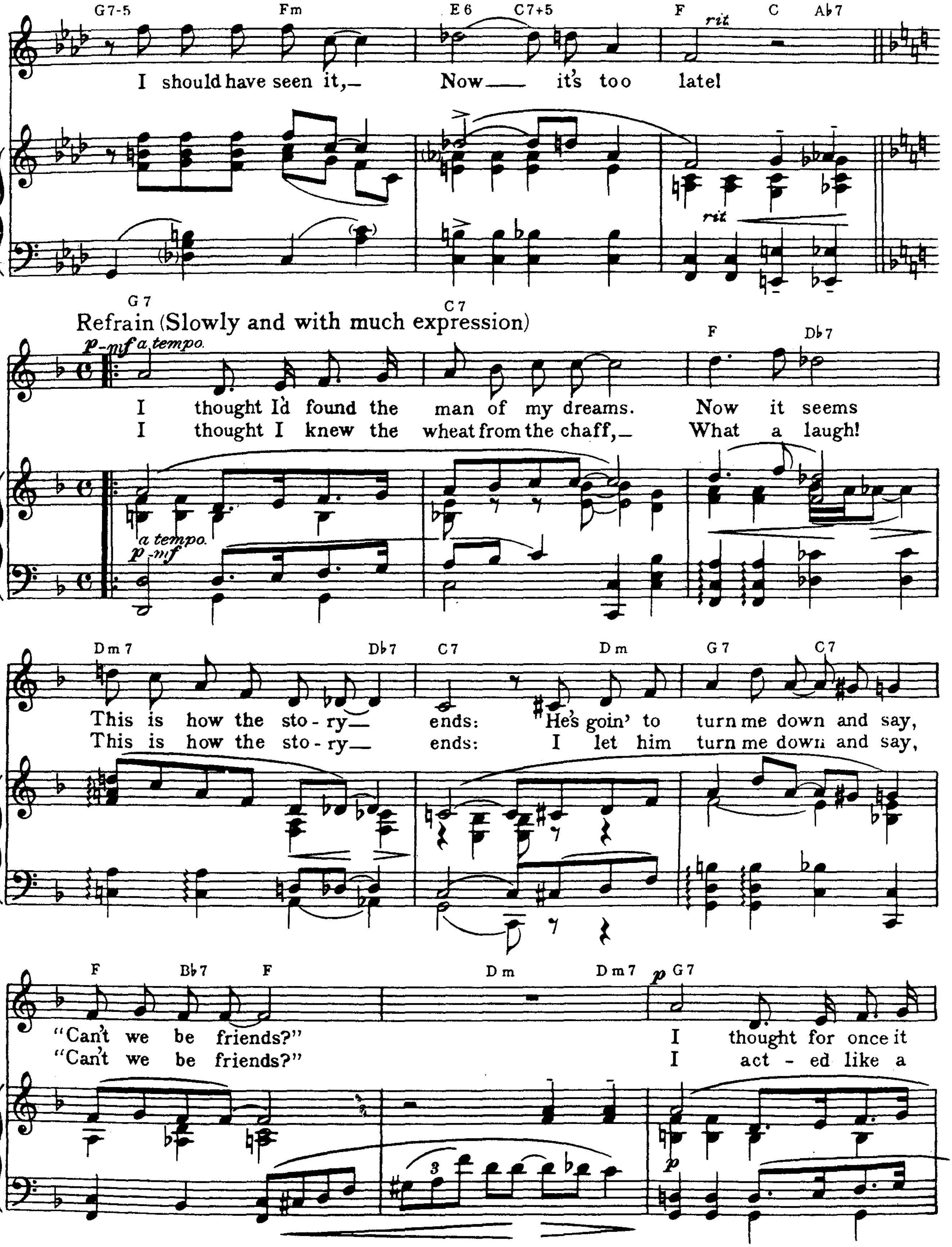

C9 F A7♭5 D7 G7 D♭7 C7
You'd be too If each plan with your man done fell through.
F B♭ B♭m F Am E7 Dm6
Was a time I was his on-ly one,
E7 Am F♯dim Gm7 C7
But now I'm the sad and lone-ly one, "Law-dy," Was I gay?
F C9 F F♯dim D7
'til to-day, Now he's gone and we're through,
G7 D♭7 C7 1. F F7 Gm7 C7 2. F B♭ B♭m F
Am I blue? Am I blue? blue?
f
sffz
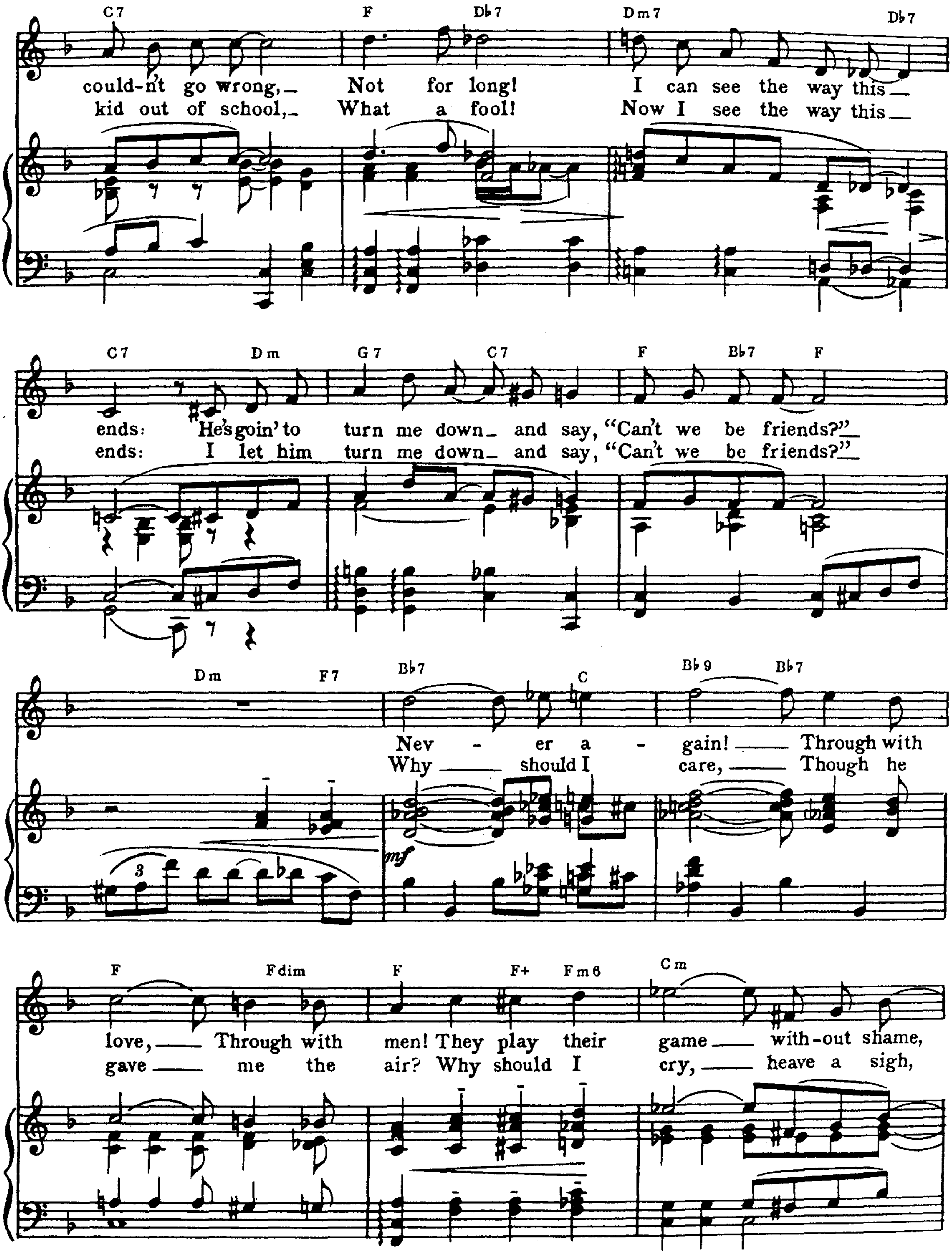
Can't We Be Friends?
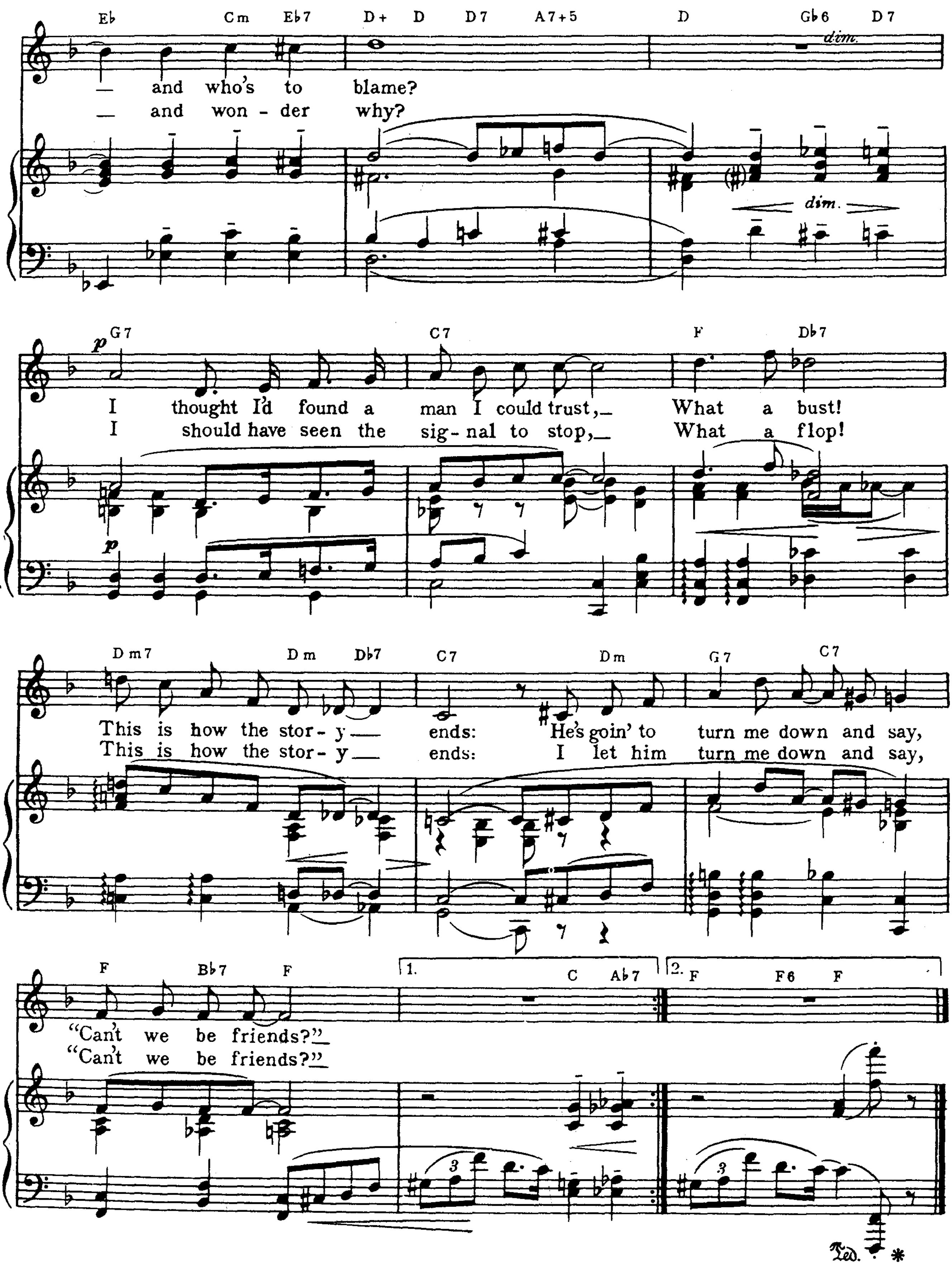
Words by
PAUL JAMES

Music by
KAY SWIFT




G7-5 Fm E6 C7+5 F C Ab7
rit
I should have seen it,— Now — it's too late!
Refrain (Slowly and with much expression)
G7 C7 F Db7
p-mf a tempo.
I thought I'd found the man of my dreams. Now it seems
I thought I knew the wheat from the chaff,— What a laugh!
a tempo.
p-mf
Dm7 Db7 C7 Dm G7 C7
This is how the sto-ry— ends: He's goin' to turn me down and say,
This is how the sto-ry— ends: I let him turn me down and say,
F Bb7 F Dm Dm7 G7
"Can't we be friends?" I thought for once it
"Can't we be friends?" I act-ed like a
p


C7 F Db7 Dm7 Db7
could-n't go wrong,_ Not for long! I can see the way this_
kid out of school,_ What a fool! Now I see the way this_
C7 Dm G7 C7 F Bb7 F
ends: He's goin' to turn me down_ and say, "Can't we be friends?"_
ends: I let him turn me down_ and say, "Can't we be friends?"_
Dm F7 Bb7 C Bb9 Bb7
Nev - er a - gain!_ Through with
Why_ should I care,_ Though he
mf
F Fdim F F+ Fm6 Cm
love,_ Through with men! They play their game_ with-out shame,
gave_ me the air? Why should I cry,_ heave a sigh,
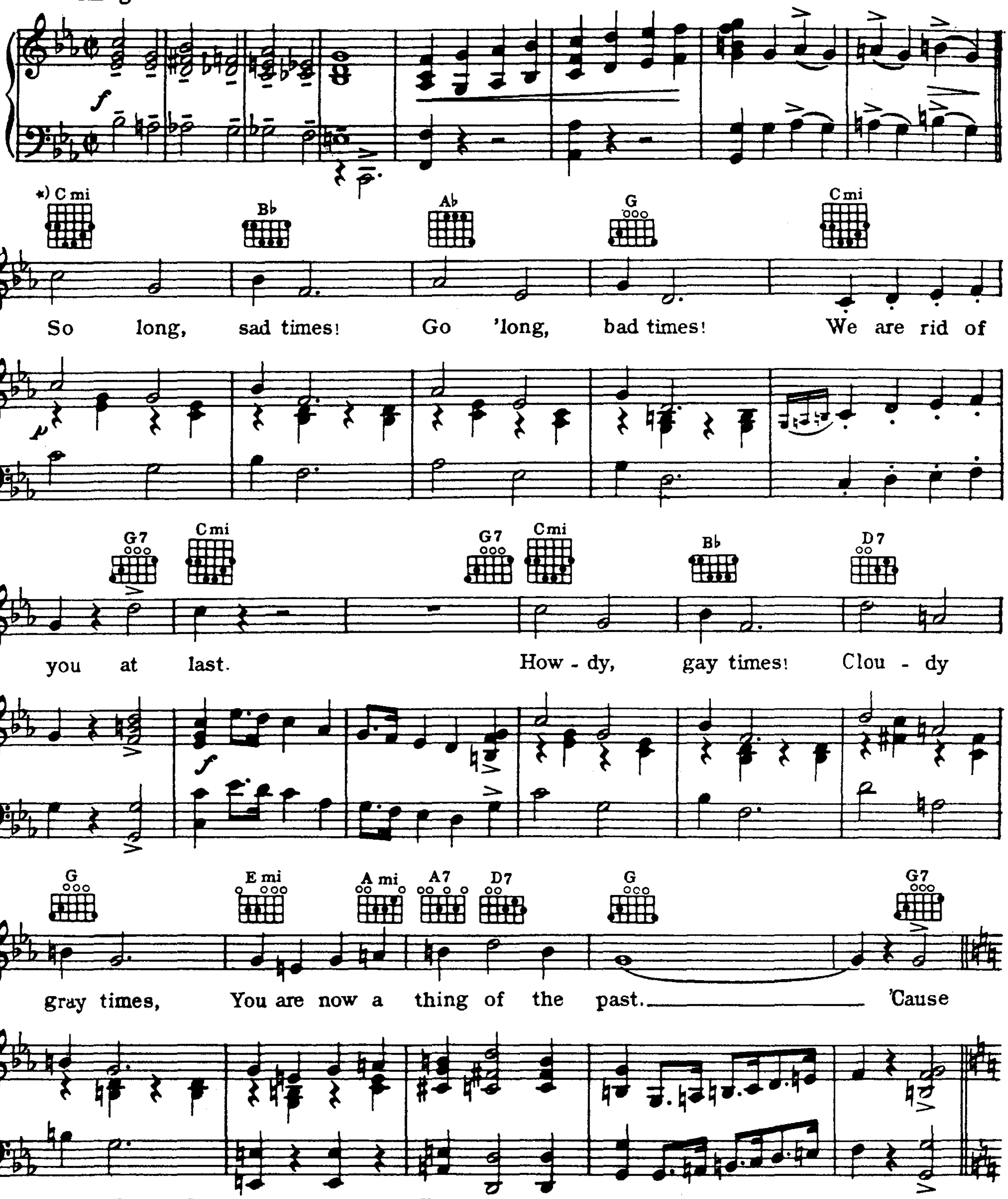

E♭ Cm E♭7 D+ D D7 A7+5 D G♭6 D7
dim.
— and who's to blame?
— and won - der why?
dim.
G7 C7 F D♭7
p
I thought I'd found a man I could trust, — What a bust!
I should have seen the sig - nal to stop, — What a flop!
p
Dm7 Dm D♭7 C7 Dm G7 C7
This is how the stor - y — ends: He's goin' to turn me down and say,
This is how the stor - y — ends: I let him turn me down and say,
F B♭7 F 1. C A♭7 2. F F6 F
"Can't we be friends?"
"Can't we be friends?"
3 3
Ped. *

Happy Days Are Here Again
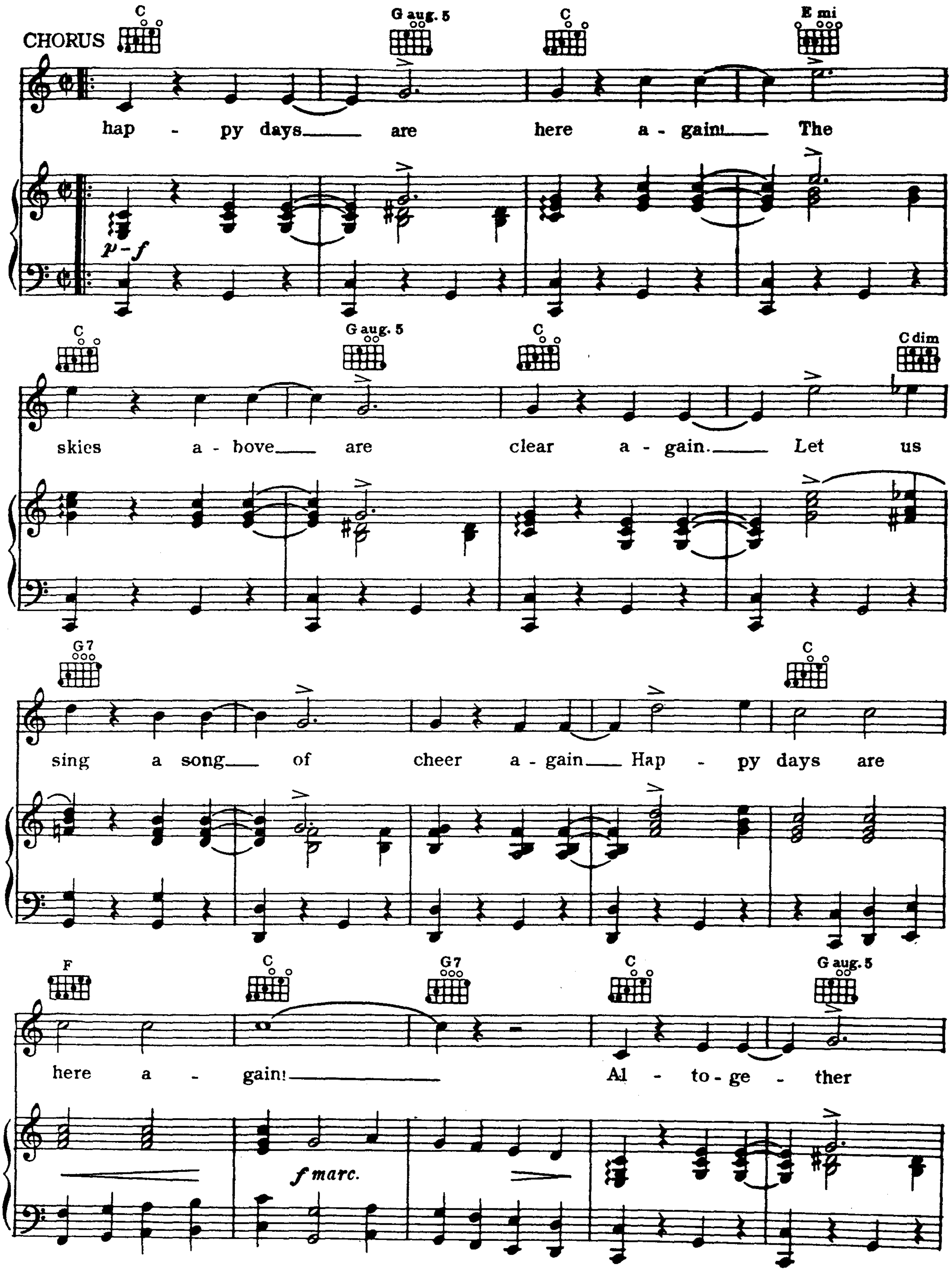
Words by
JACK YELLEN
a.s.c.a.p.
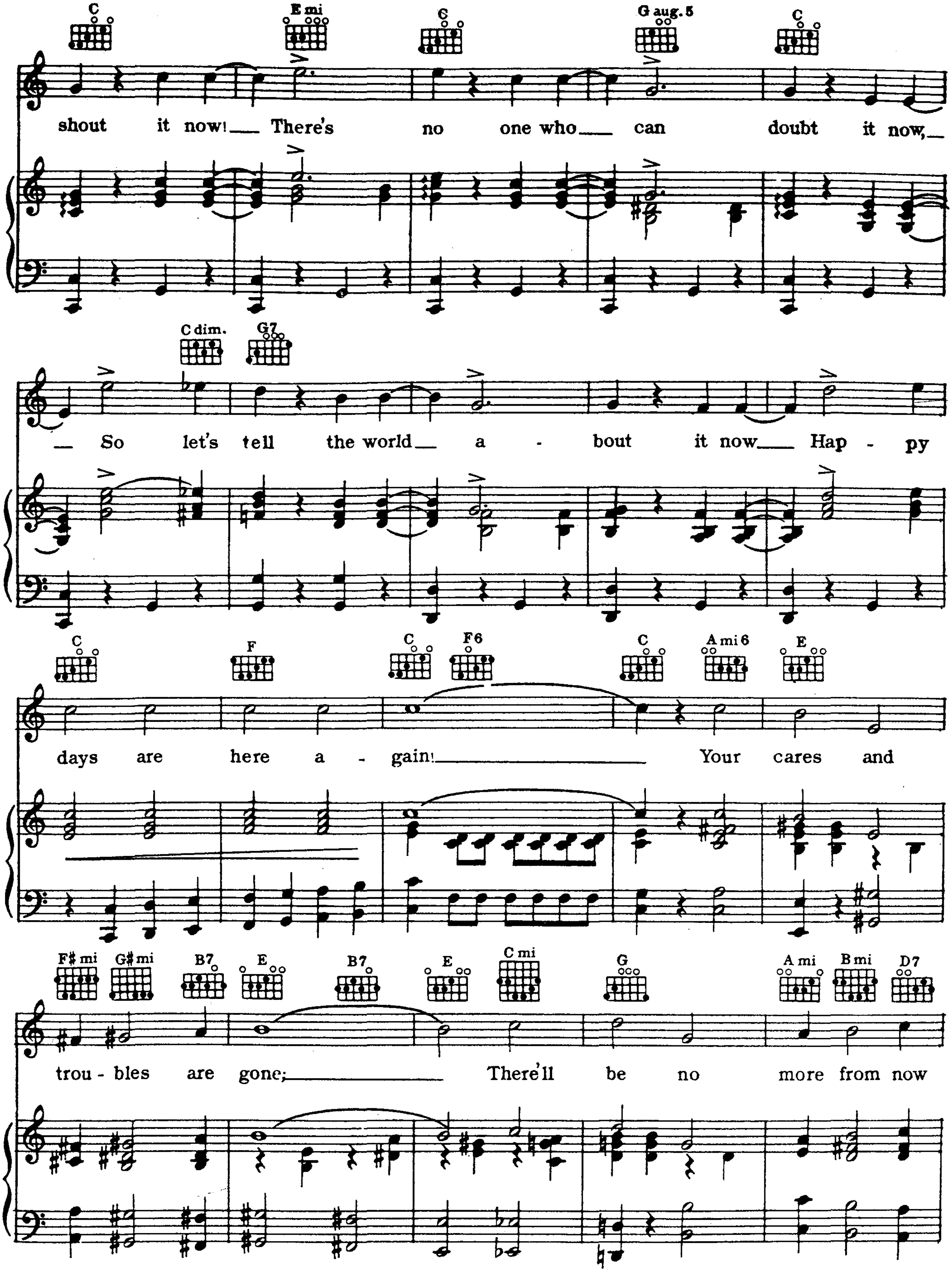
Music by
MILTON AGER
a.s.c.a.p.
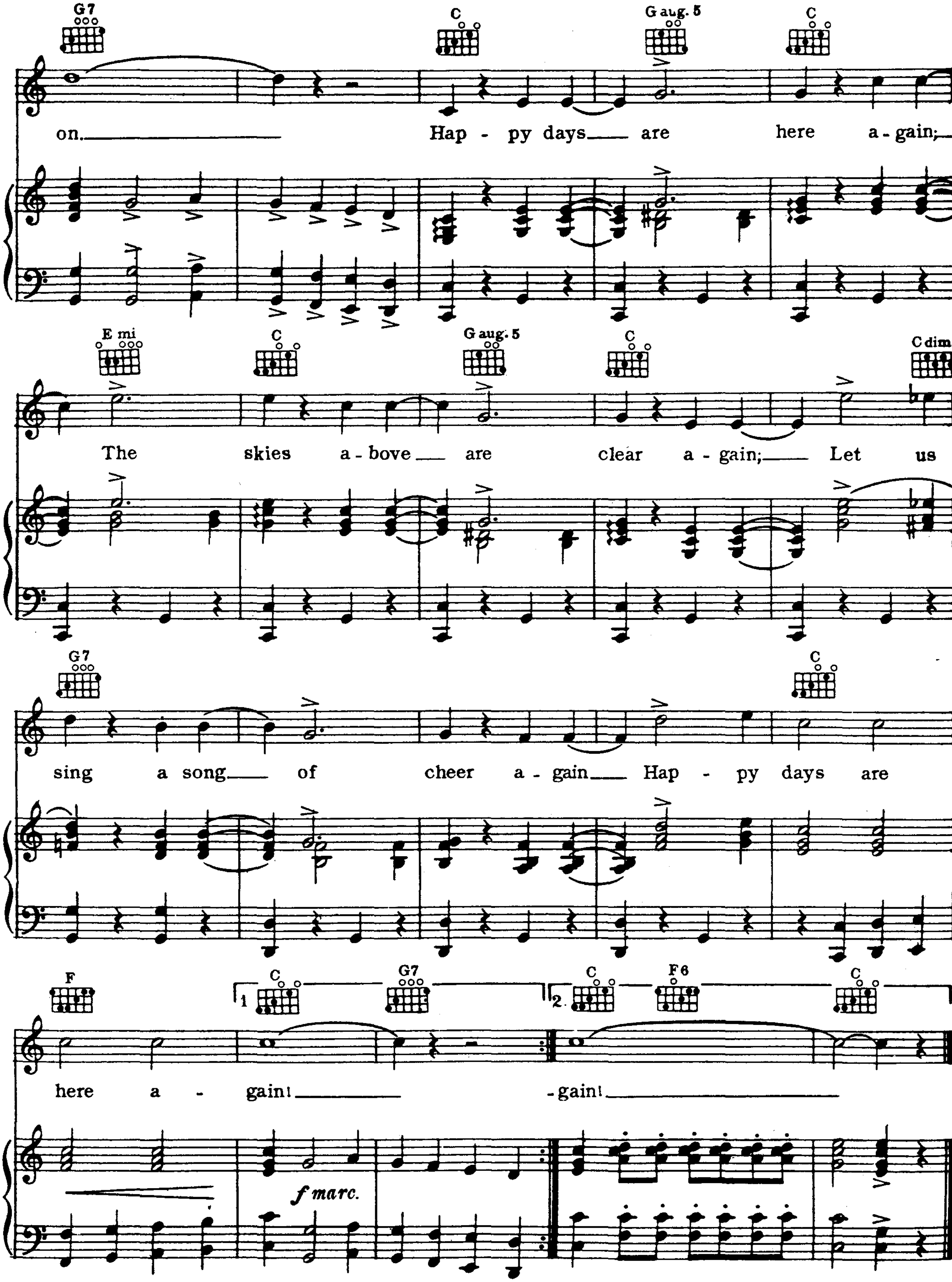
Allegro moderato



*) *Diagrams for Guitar, Letter above Diagrams for Ukulele and Banjo.*


CHORUS
C
G aug. 5
C
E mi
hap - py days are here a - gain! The
p - f
C
G aug. 5
C
C dim
skies a - bove are clear a - gain. Let us
G 7
C
sing a song of cheer a - gain Hap - py days are
F
C
G 7
C
G aug. 5
here a - gain! Al - to - ge - ther
f marc.


C
E mi
G
G aug. 5
C
shout it now! There's no one who can doubt it now,
C dim.
G7
So let's tell the world a - bout it now Hap - py
C
F
C
F6
C
A mi 6
E
days are here a - gain! Your cares and
F♯ mi
G♯ mi
B7
E
B7
E
C mi
G
A mi
B mi
D7
trou - bles are gone; There'll be no more from now
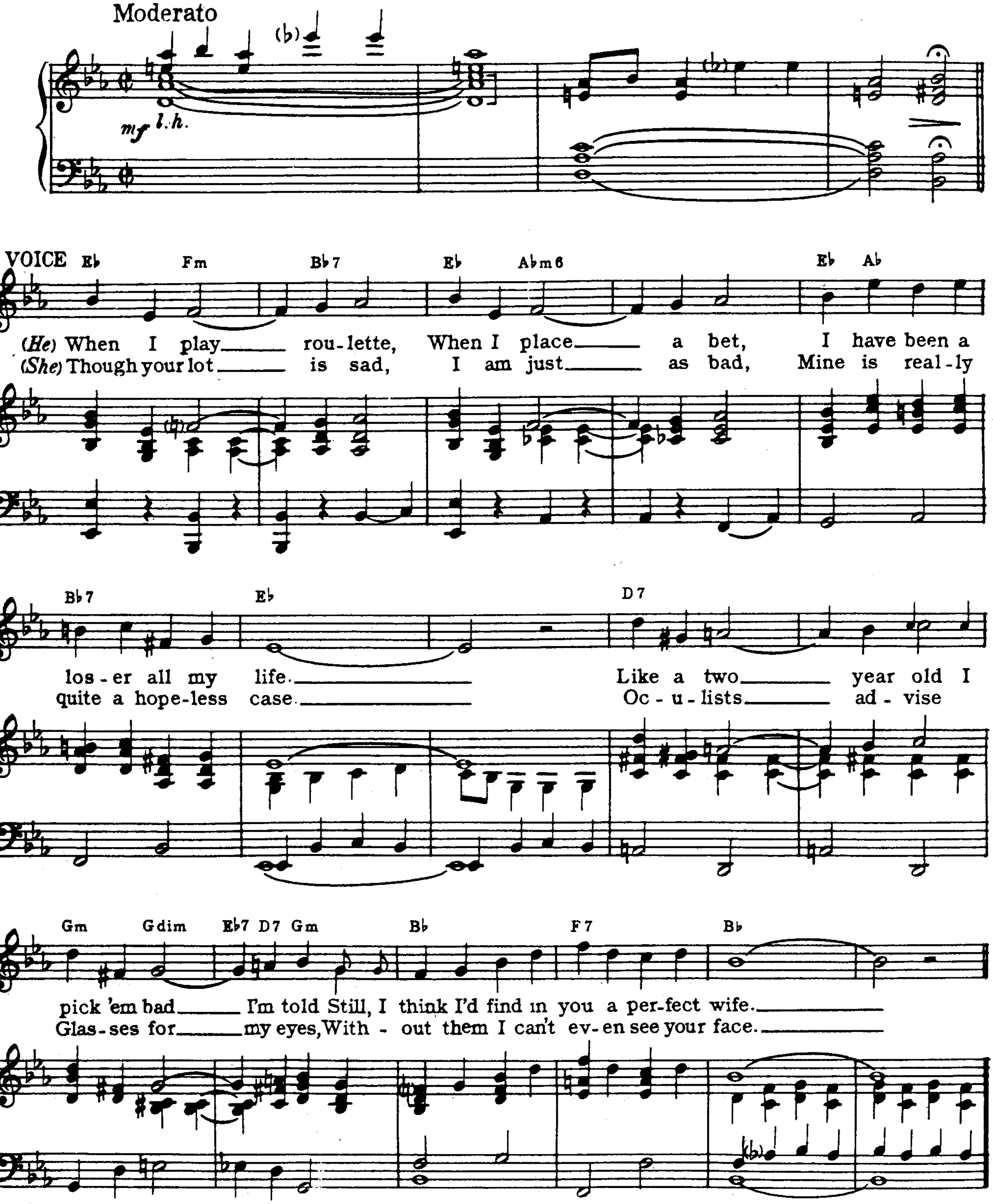

G7 C G aug. 5 C
on. Hap - py days are here a - gain;
E mi C G aug. 5 C C dim.
The skies a - bove are clear a - gain; Let us
G7 C
sing a song of cheer a - gain Hap - py days are
F C G7 C F6 C
here a - gain! -gain!
f marc.
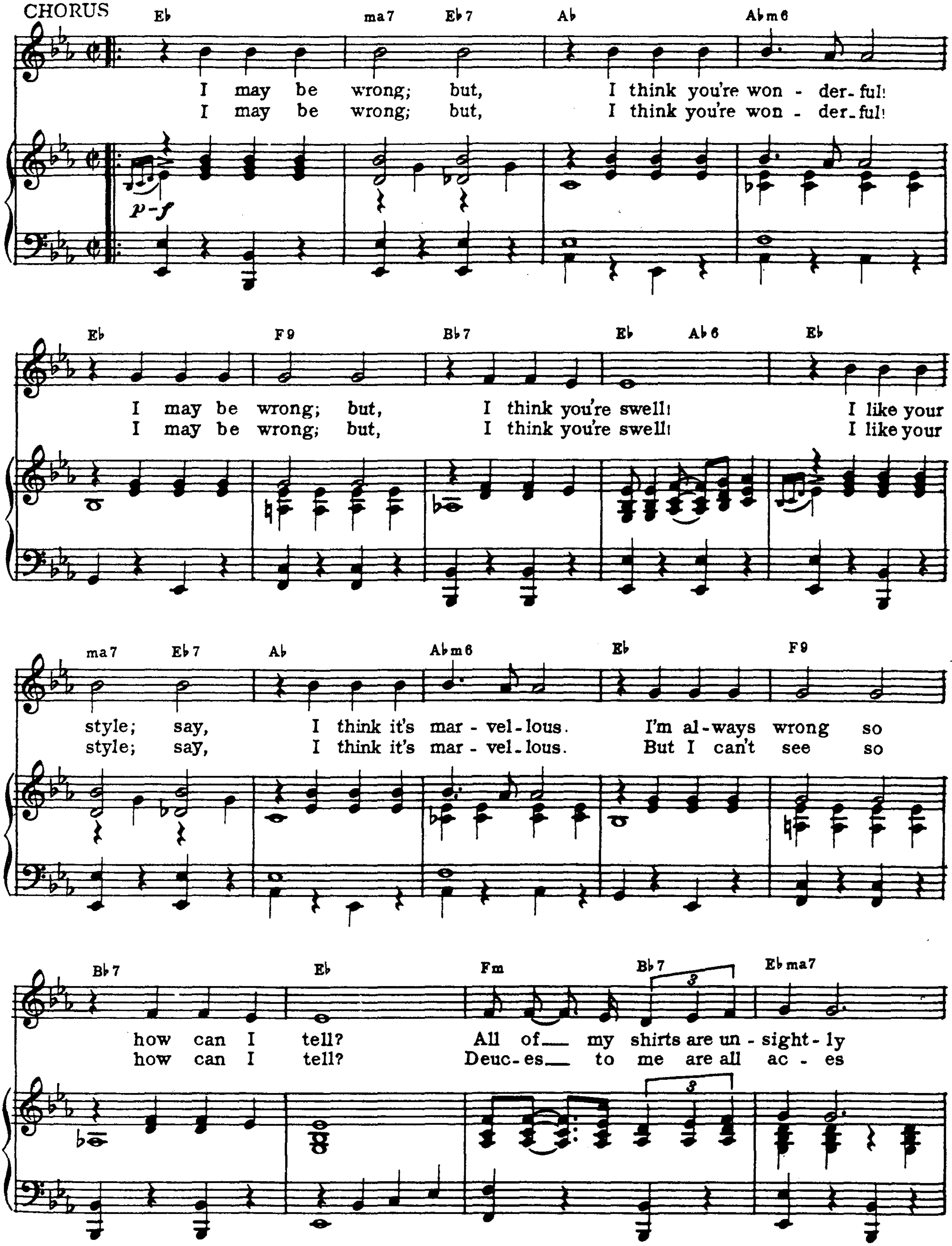
I May Be Wrong
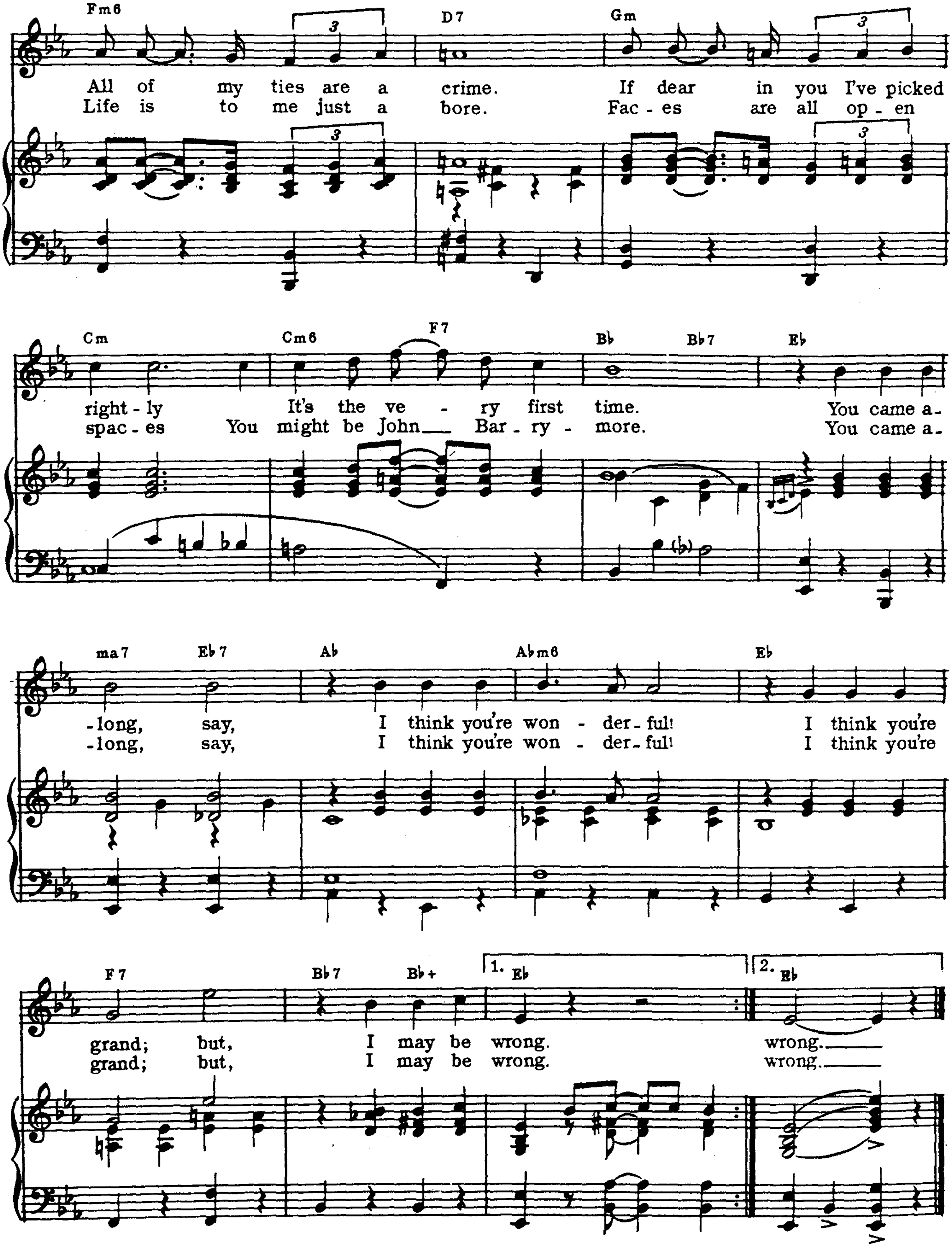
But, I Think You're Wonderful!

Words by
HARRY RUSKIN

Music by
HENRY SULLIVAN
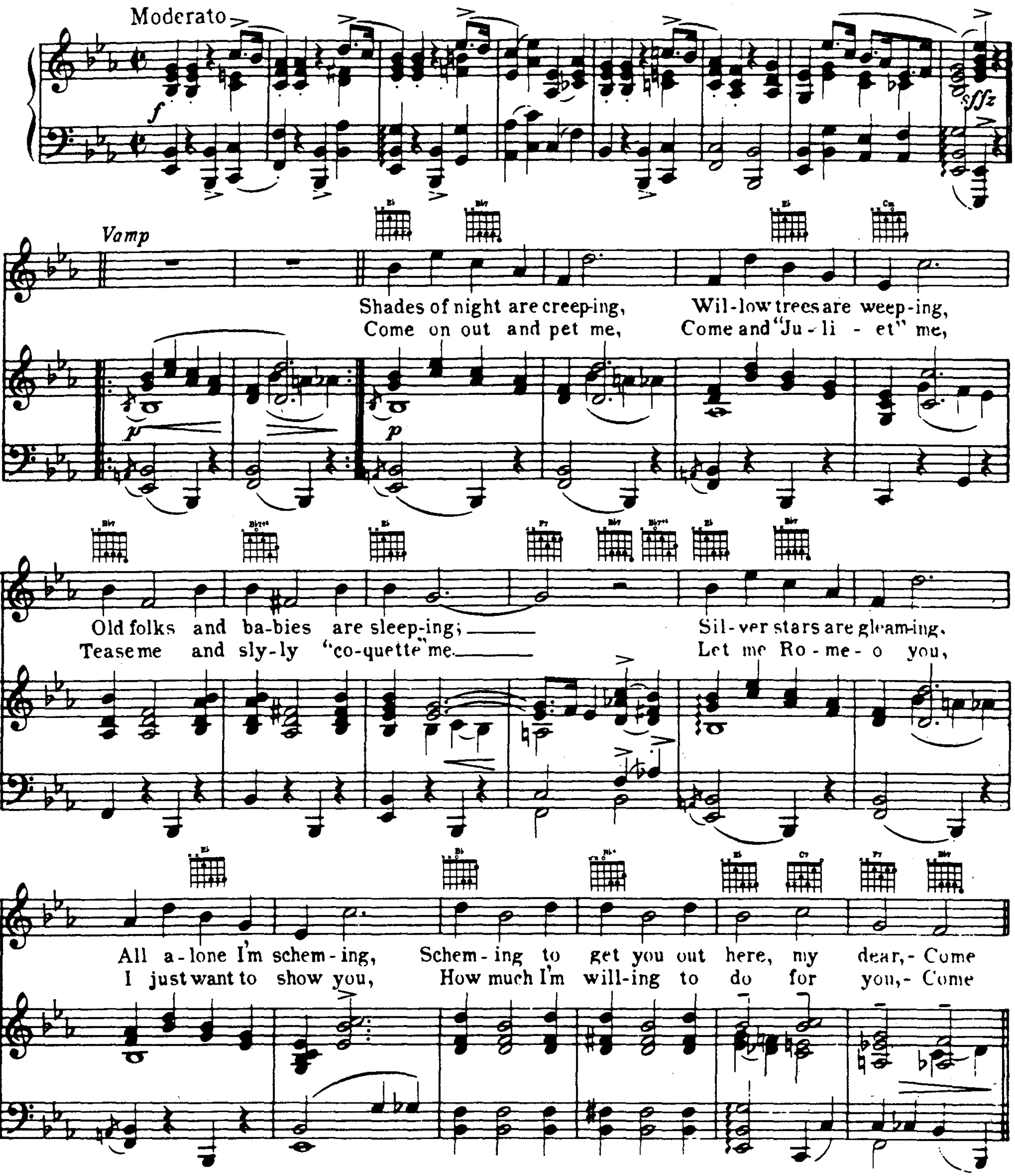



CHORUS
Eb ma7 Eb7 Ab Abm6
I may be wrong; but, I think you're won - der-ful!
I may be wrong; but, I think you're won - der-ful!
p-f
Eb F9 Bb7 Eb Ab6 Eb
I may be wrong; but, I think you're swell!
I may be wrong; but, I think you're swell!
I like your
I like your
ma7 Eb7 Ab Abm6 Eb F9
style; say, I think it's mar - vel - lous. I'm al - ways wrong so
style; say, I think it's mar - vel - lous. But I can't see so
Bb7 Eb Fm Bb7 Ebma7
how can I tell? All of my shirts are un - sight - ly
how can I tell? Deuc - es to me are all ac - es
3


Fm6 D7 Gm
All of my ties are a crime. If dear in you I've picked
Life is to me just a bore. Fac - es are all op - en
Cm Cm6 F7 B♭ B♭7 E♭
right - ly It's the ve - ry first time. You came a-
spac - es You might be John Bar - ry - more. You came a-
ma7 E♭7 A♭ A♭m6 E♭
-long, say, I think you're won - der - ful! I think you're
-long, say, I think you're won - der - ful! I think you're
F7 B♭7 B♭+ 1. E♭ 2. E♭
grand; but, I may be wrong. wrong.
grand; but, I may be wrong. wrong.
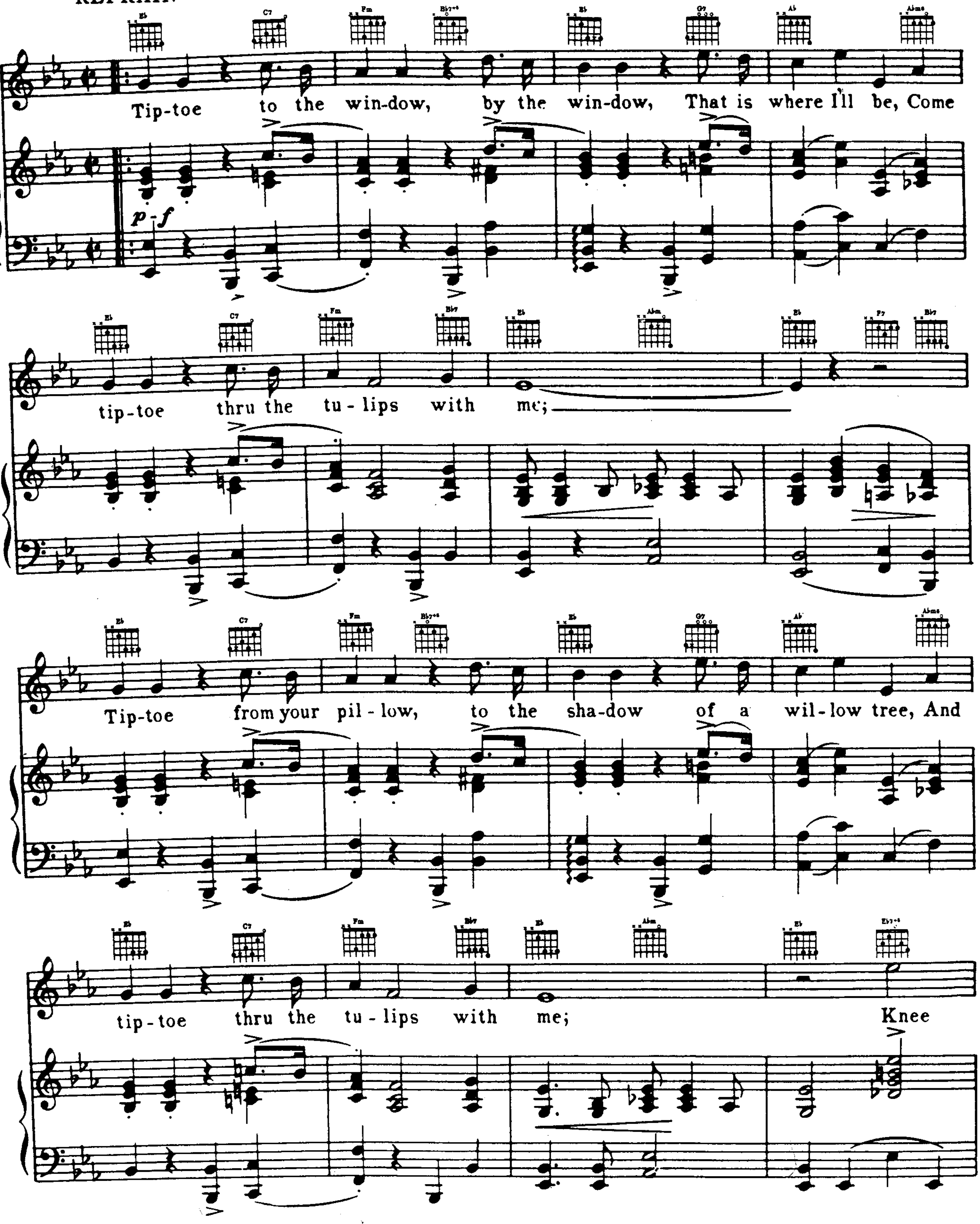
Tip-Toe Thru' The Tulips With Me
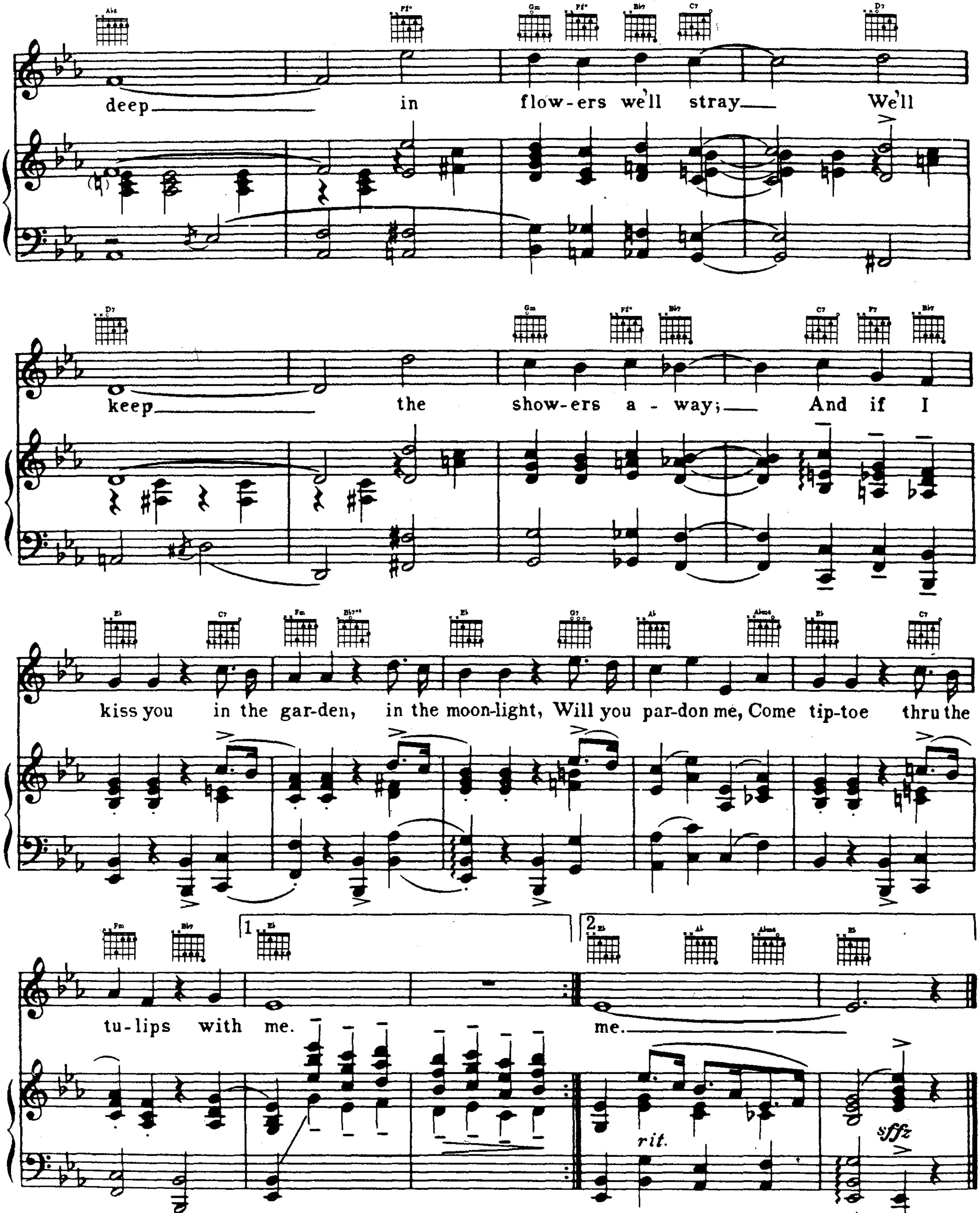
Lyric by
AL DUBIN

Music by
JOE BURKE



REFRAIN

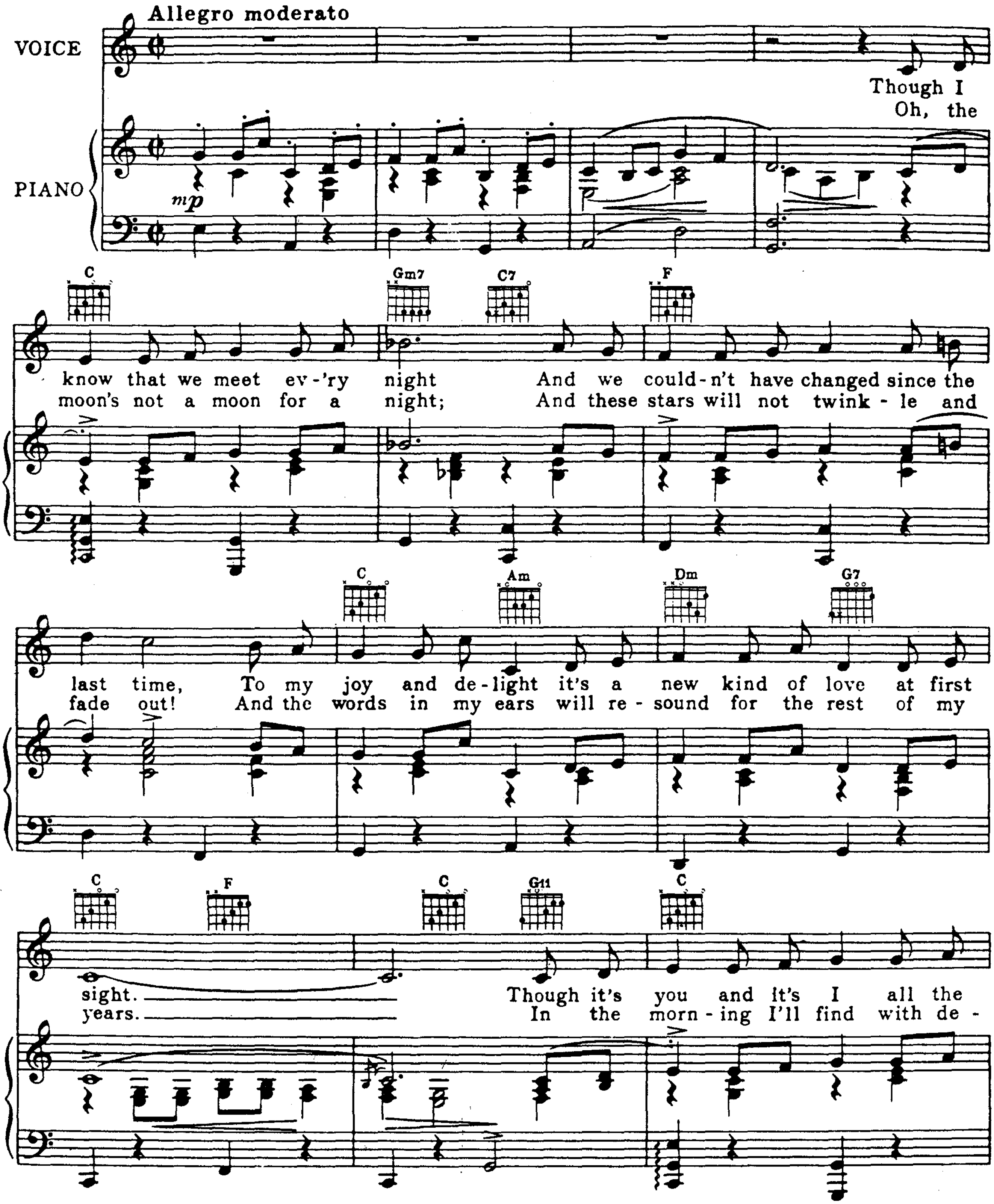

p-f
Tip-toe to the win-dow, by the win-dow, That is where I'll be, Come
tip-toe thru the tu-lips with me;
Tip-toe from your pil-low, to the sha-dow of a wil-low tree, And
tip-toe thru the tu-lips with me;
Knee
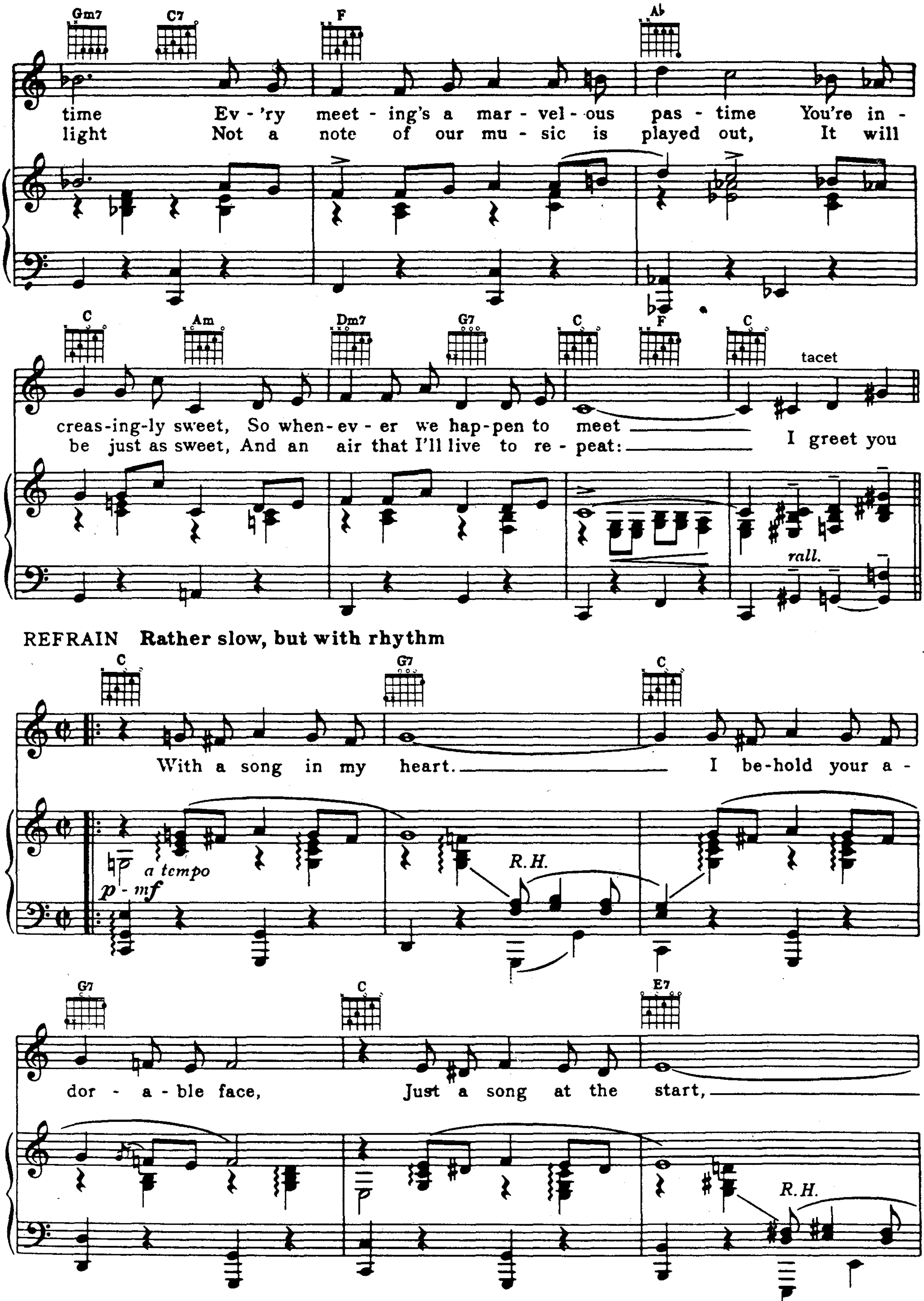

deep in flow-ers we'll stray We'll
keep the show-ers a-way; And if I
kiss you in the gar-den, in the moon-light, Will you par-don me, Come tip-toe thru the
tu-lips with me.
me.
rit.
sffz
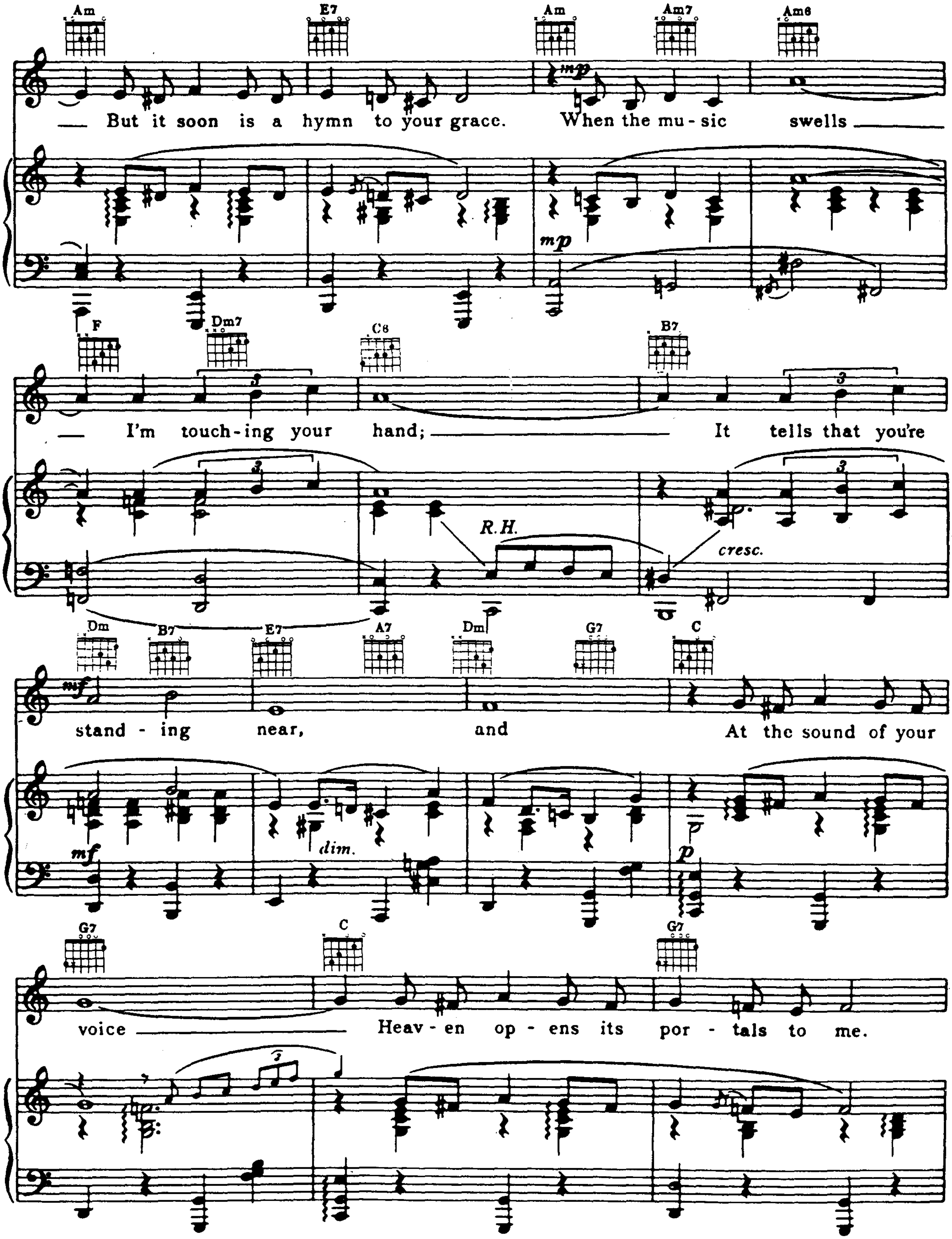
WITH A SONG IN MY HEART
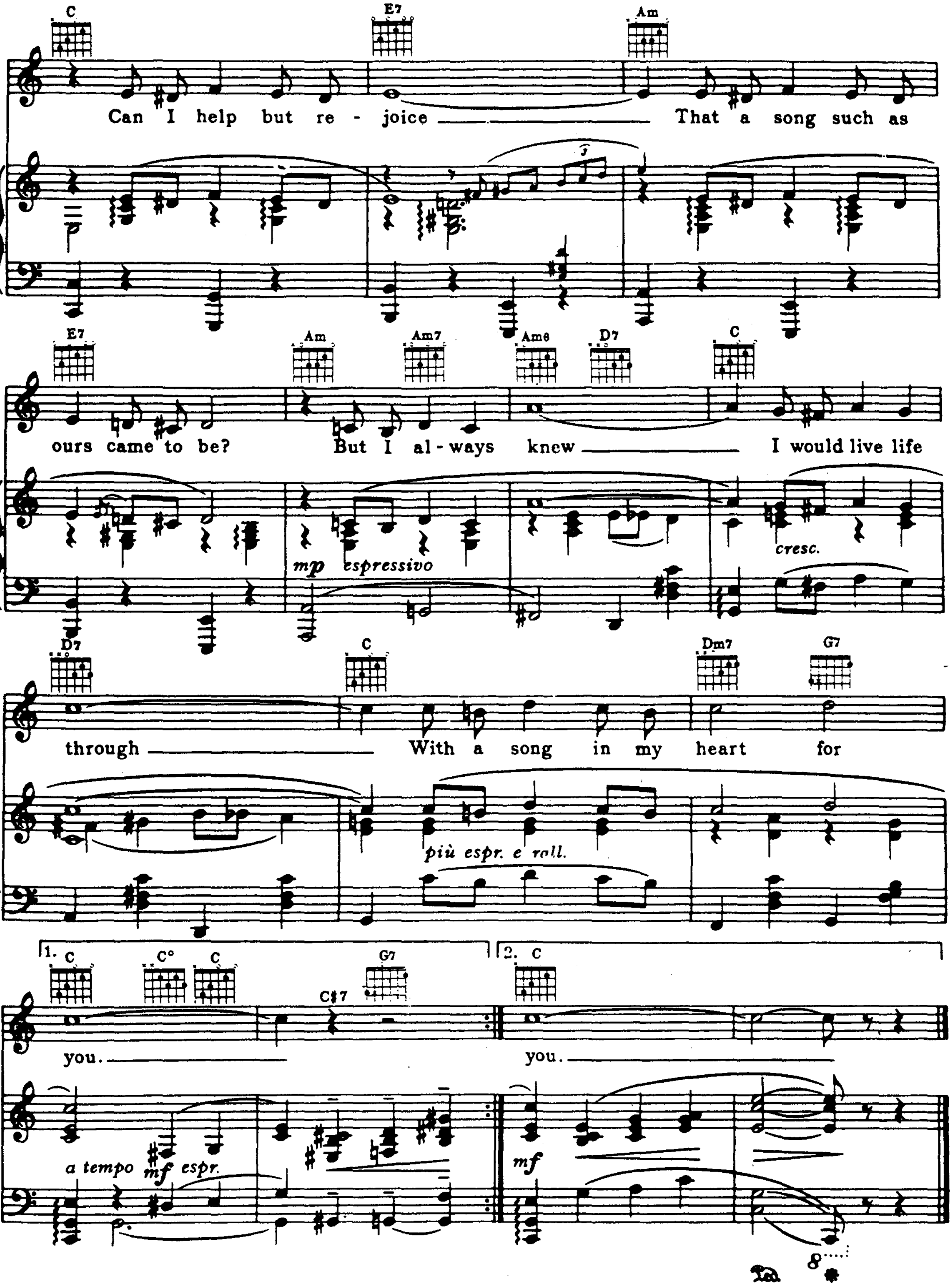
Words by
LORENZ HART

Music by
RICHARD RODGERS
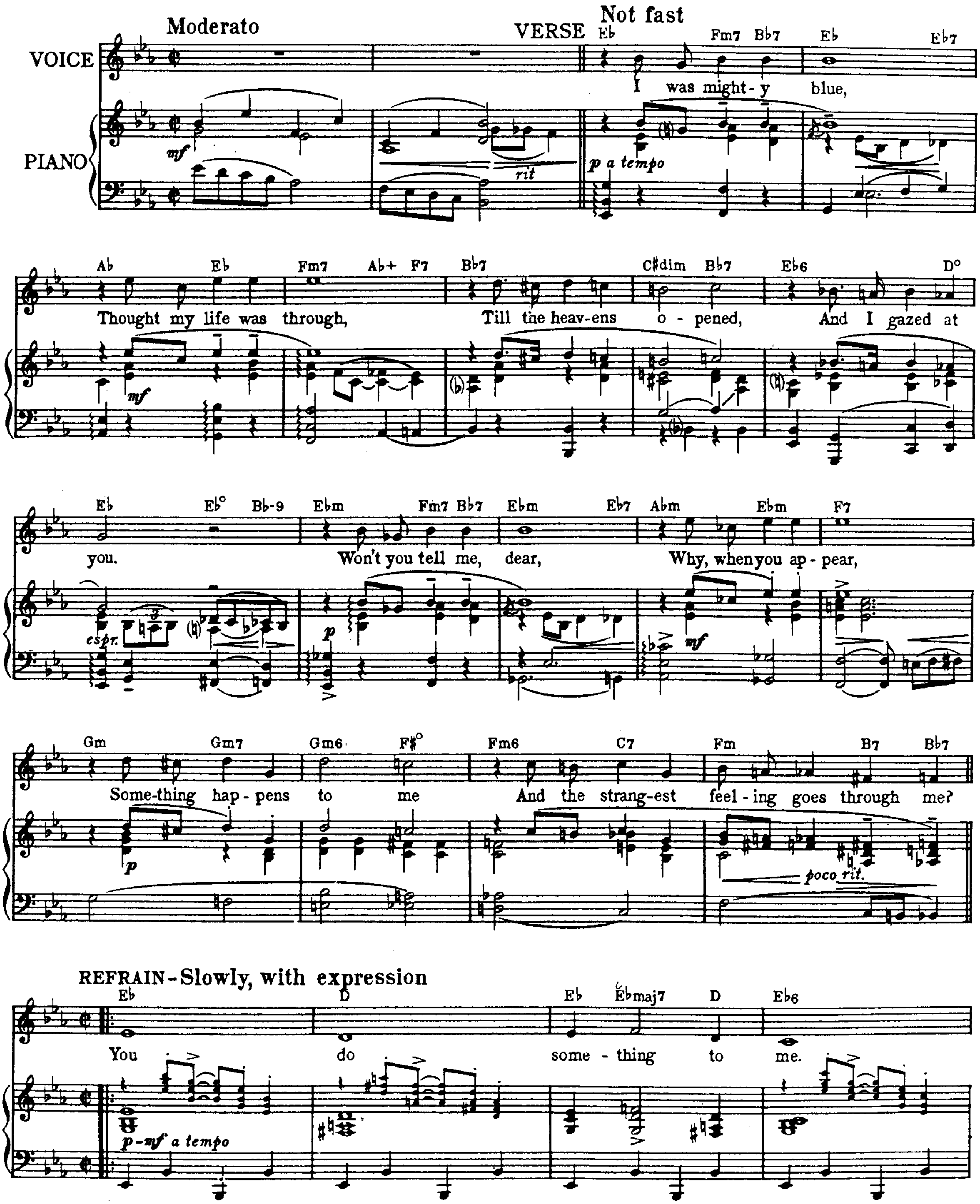



Gm7 C7 F Ab
time Ev-'ry meet-ing's a mar-vel-ous pas-time You're in-
light Not a note of our mu-sic is played out, It will
C Am Dm7 G7 C F C
tacet
creas-ing-ly sweet, So when-ev-er we hap-pen to meet
be just as sweet, And an air that I'll live to re-peat:
I greet you
rall.
REFRAIN Rather slow, but with rhythm
C G7 C
With a song in my heart. I be-hold your a-
a tempo
p - mf
R.H.
G7 C E7
dor-a-ble face, Just a song at the start,
R.H.
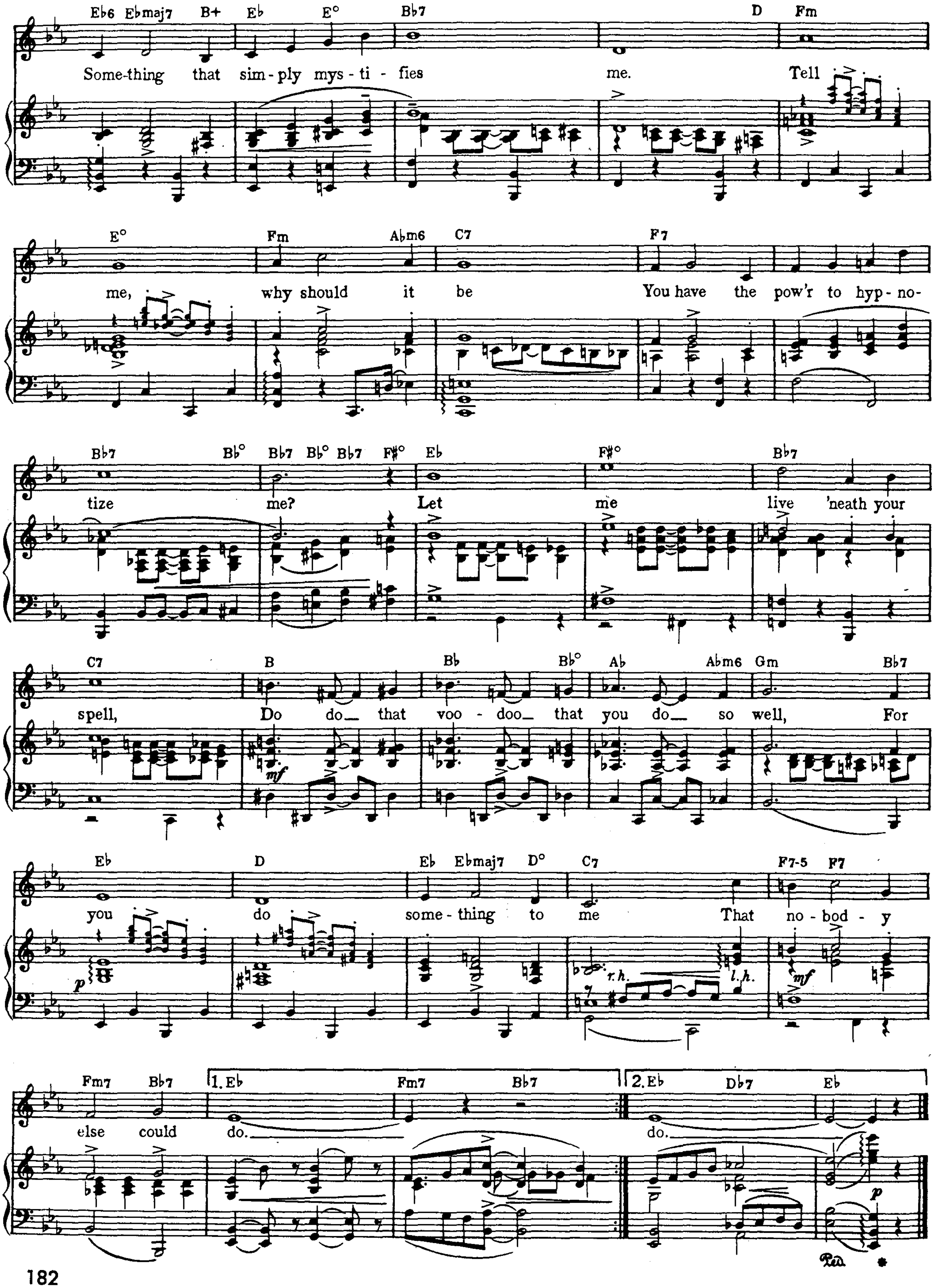

Am E7 Am Am7 Am6
But it soon is a hymn to your grace. When the mu-sic swells
mp
F Dm7 C6 B7
I'm touch-ing your hand; It tells that you're
R.H.
cresc.
Dm B7 E7 A7 Dm G7 C
mf
stand-ing near, and At the sound of your
dim.
p
G7 C G7
voice Heav-en op-ens its por-tals to me.

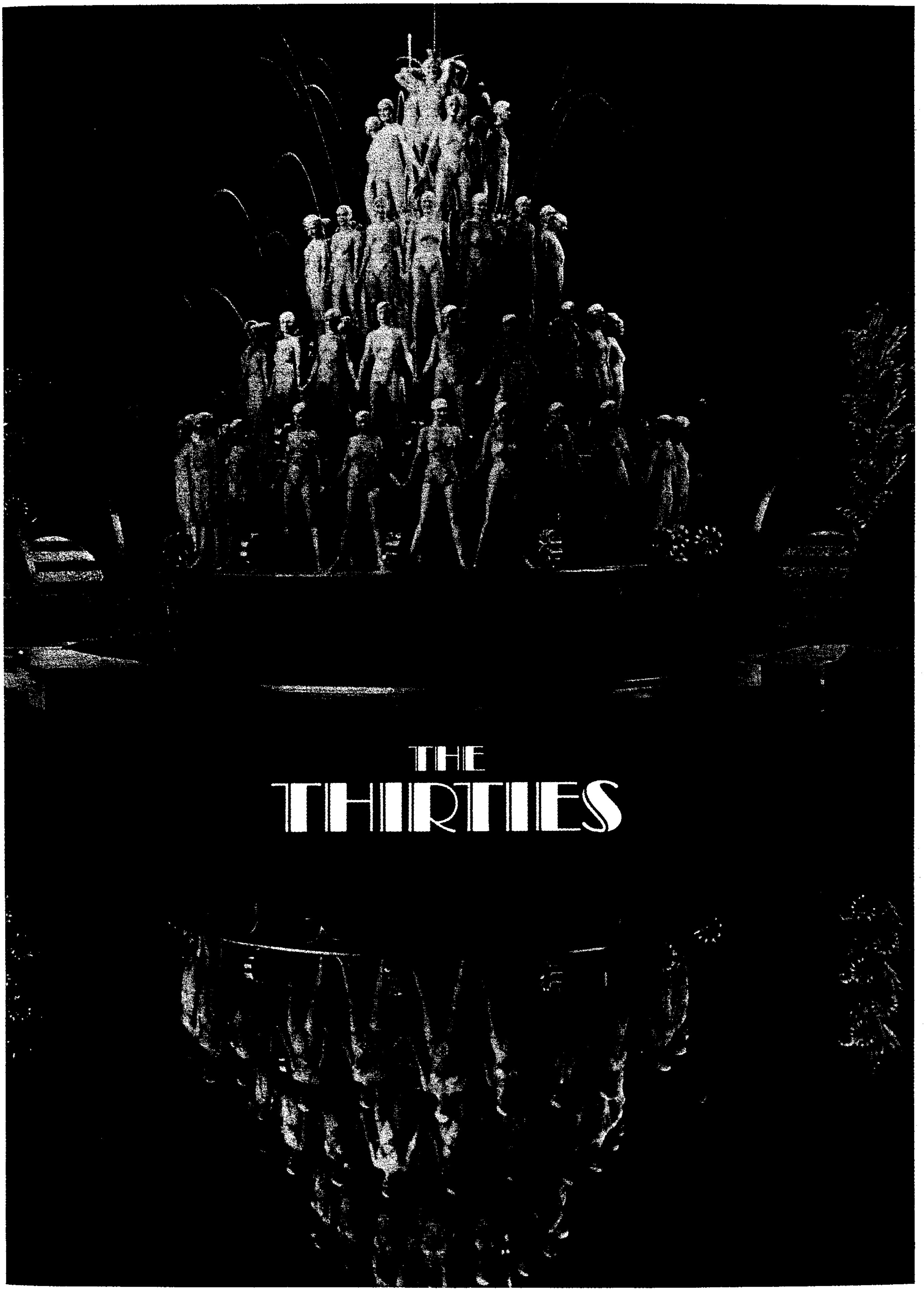

C E7 Am
Can I help but re- joice That a song such as
E7 Am Am7 Am6 D7 C
ours came to be? But I al- ways knew I would live life
mp espressivo
cresc.
D7 C Dm7 G7
through With a song in my heart for
più espr. e roll.
1. C C° C G7 C♯7
you.
a tempo mf espr.
2. C
you.
mf

You Do Something To Me

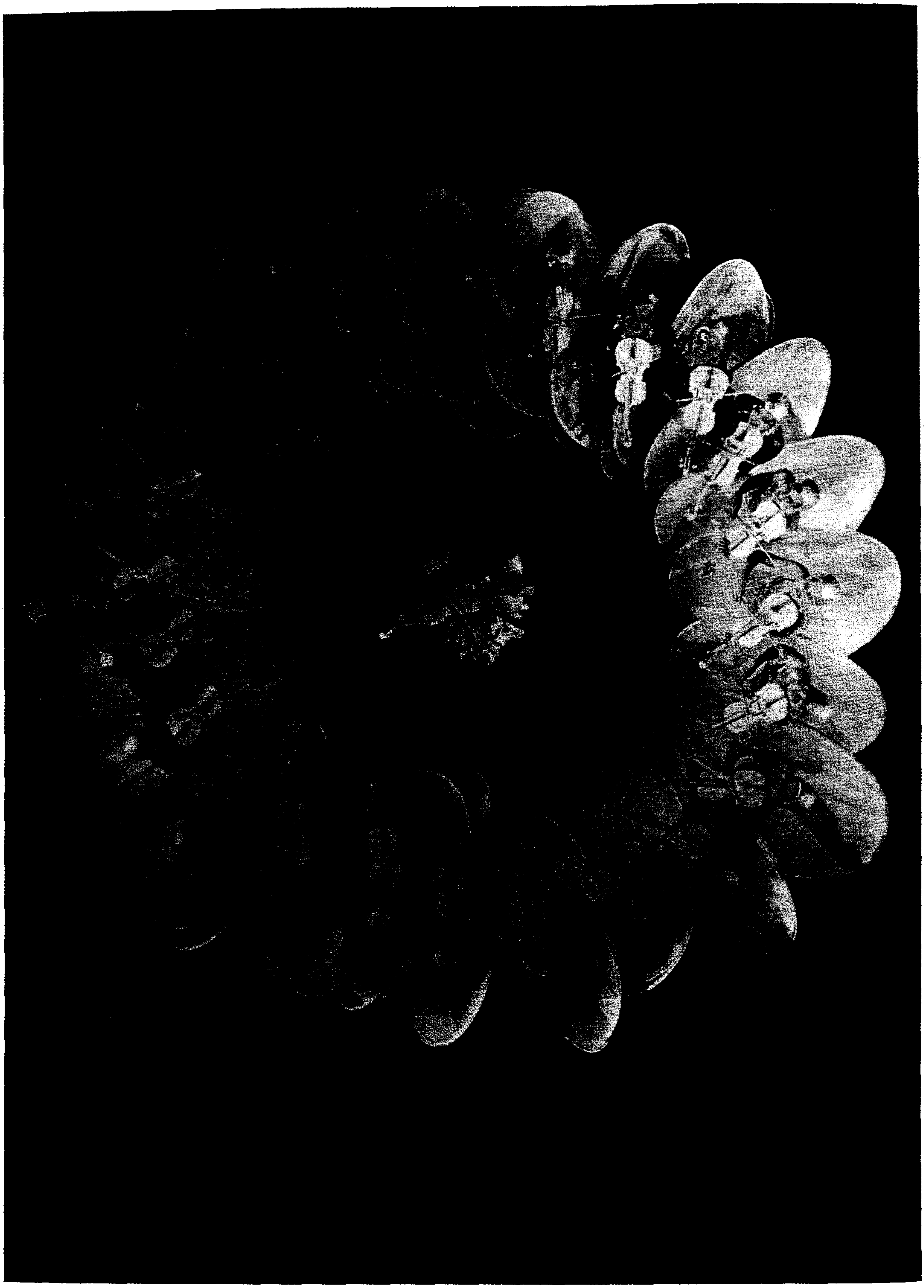
Words and Music by
COLE PORTER




Eb6 Ebmaj7 B+ Eb E° Bb7 D Fm
Some-thing that sim-ply mys-ti-fies me. Tell
E° Fm Abm6 C7 F7
me, why should it be You have the pow'r to hyp-no-
Bb7 Bb° Bb7 Bb° Bb7 F#° Eb F#° Bb7
tize me? Let me live 'neath your
C7 B Bb Bb° Ab Abm6 Gm Bb7
spell, Do do that voo-doo that you do so well, For
Eb D Eb Ebmaj7 D° C7 F7-5 F7
you do some-thing to me That no-bod-y
Fm7 Bb7 1.Eb Fm7 Bb7 2.Eb Db7 Eb
else could do. do.
p
mf
r.h.
l.h.
mf
p
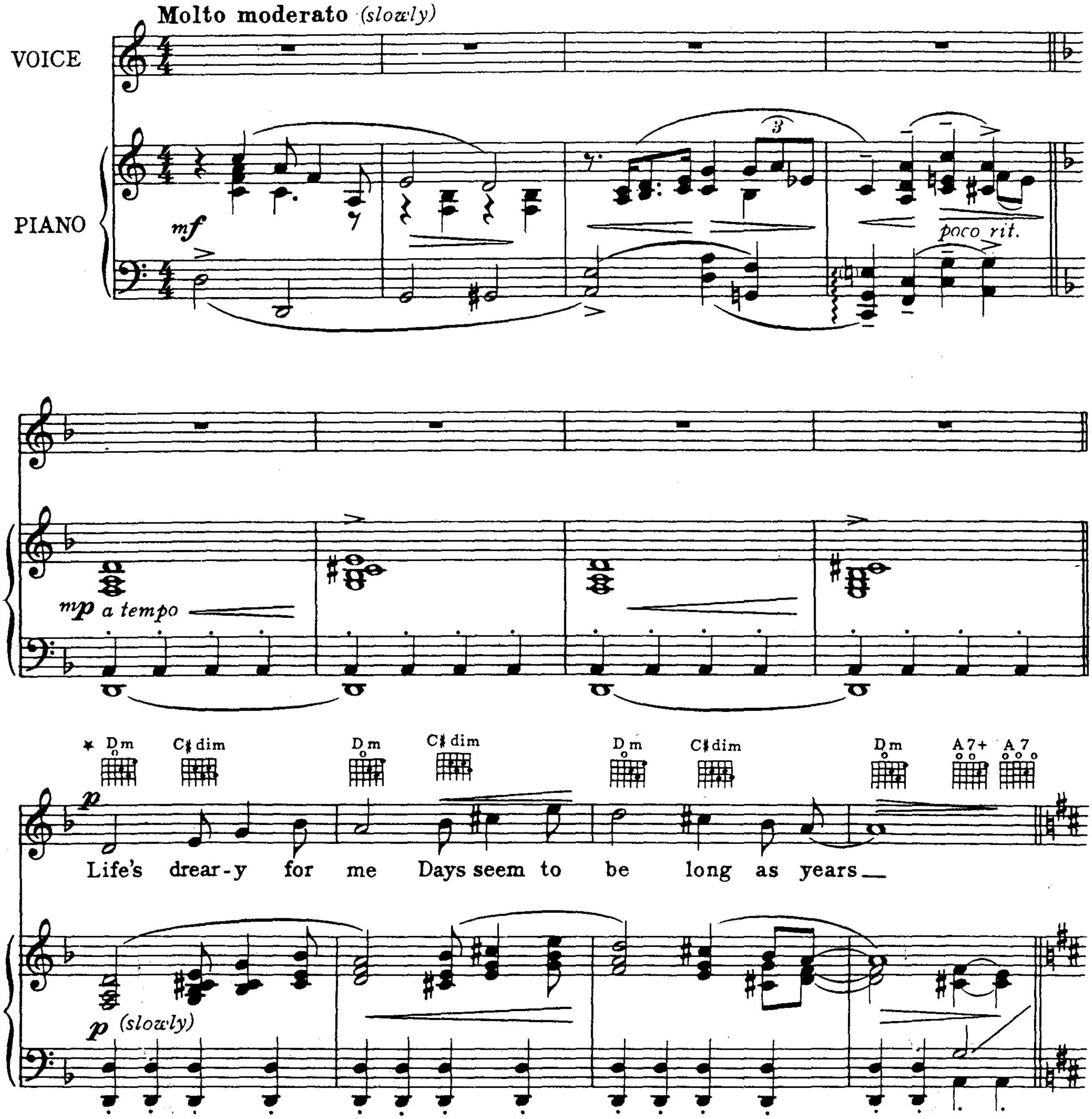


THE THIRTIES
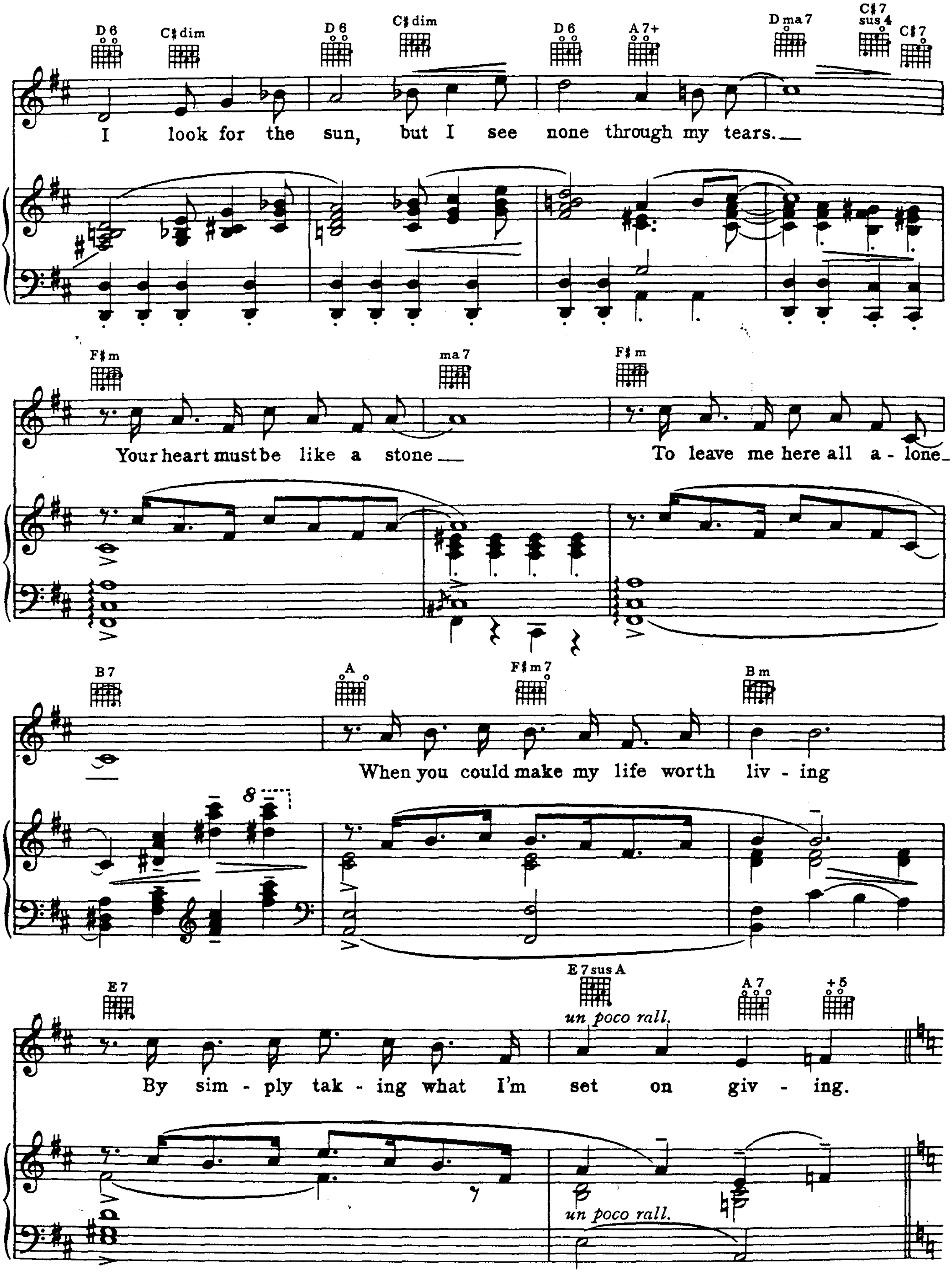


BODY AND SOUL
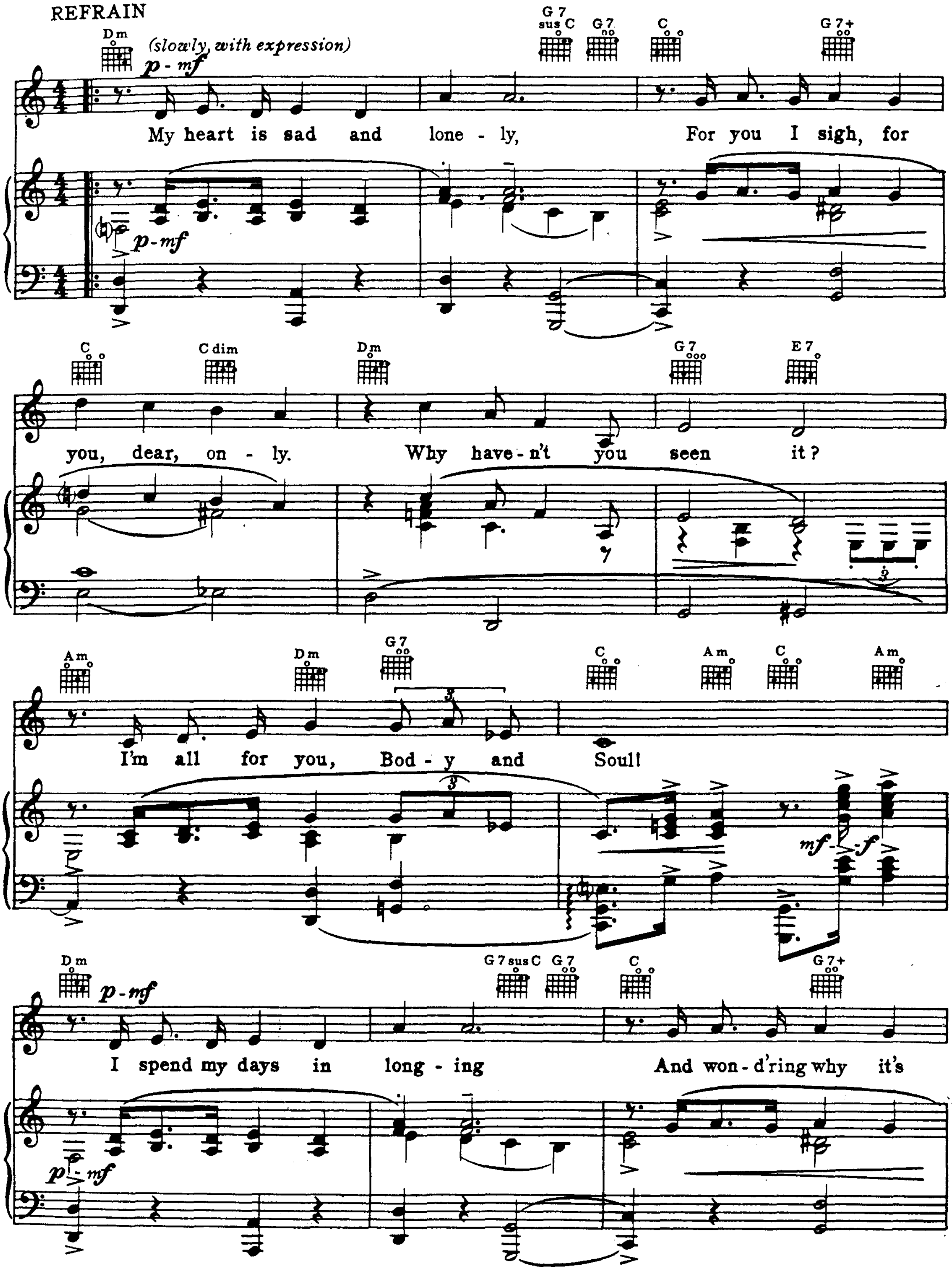
Words by
EDWARD HEYMAN
ROBERT SOUR and
FRANK EYTON
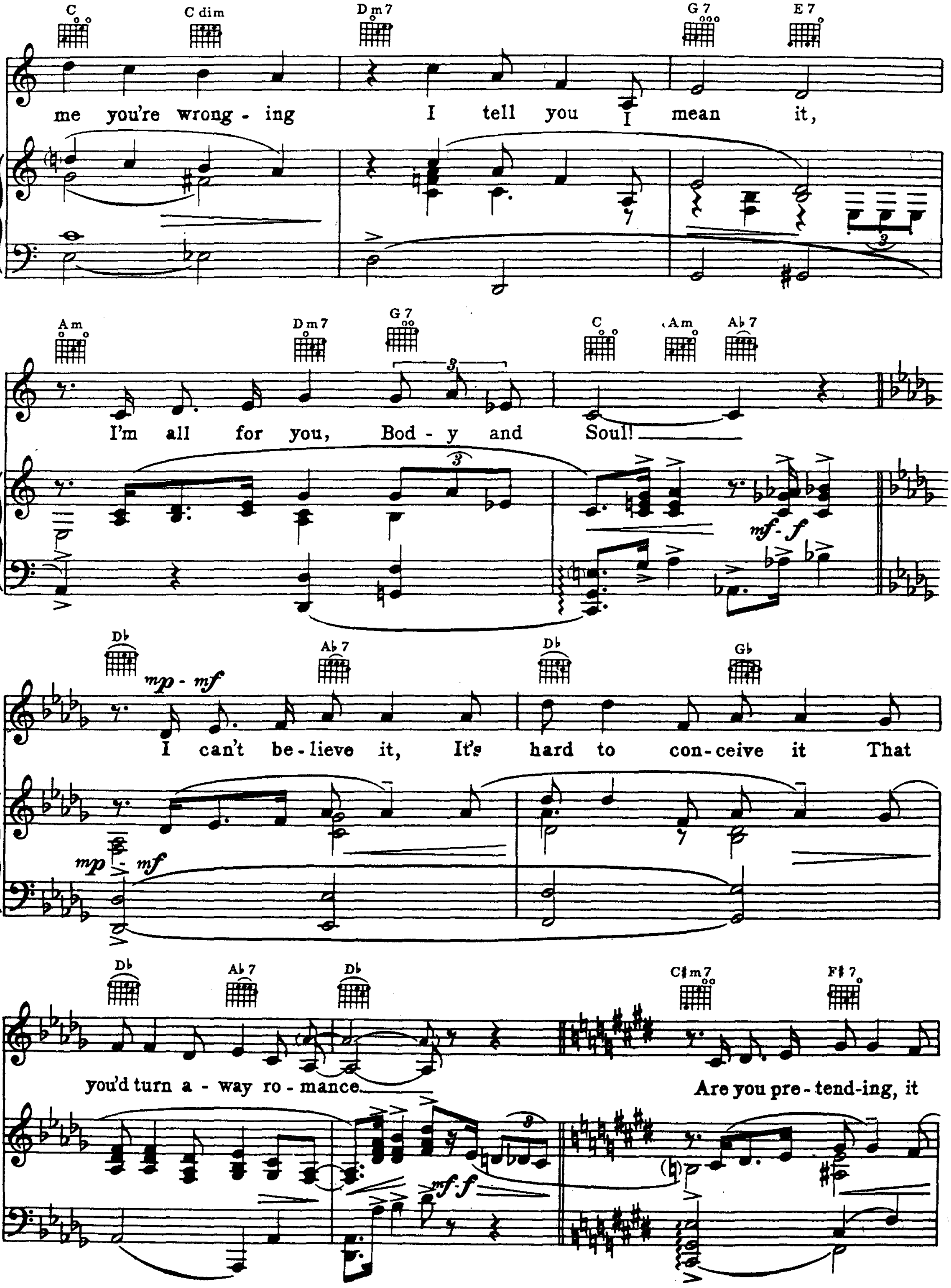
Music by
JOHNNY GREEN
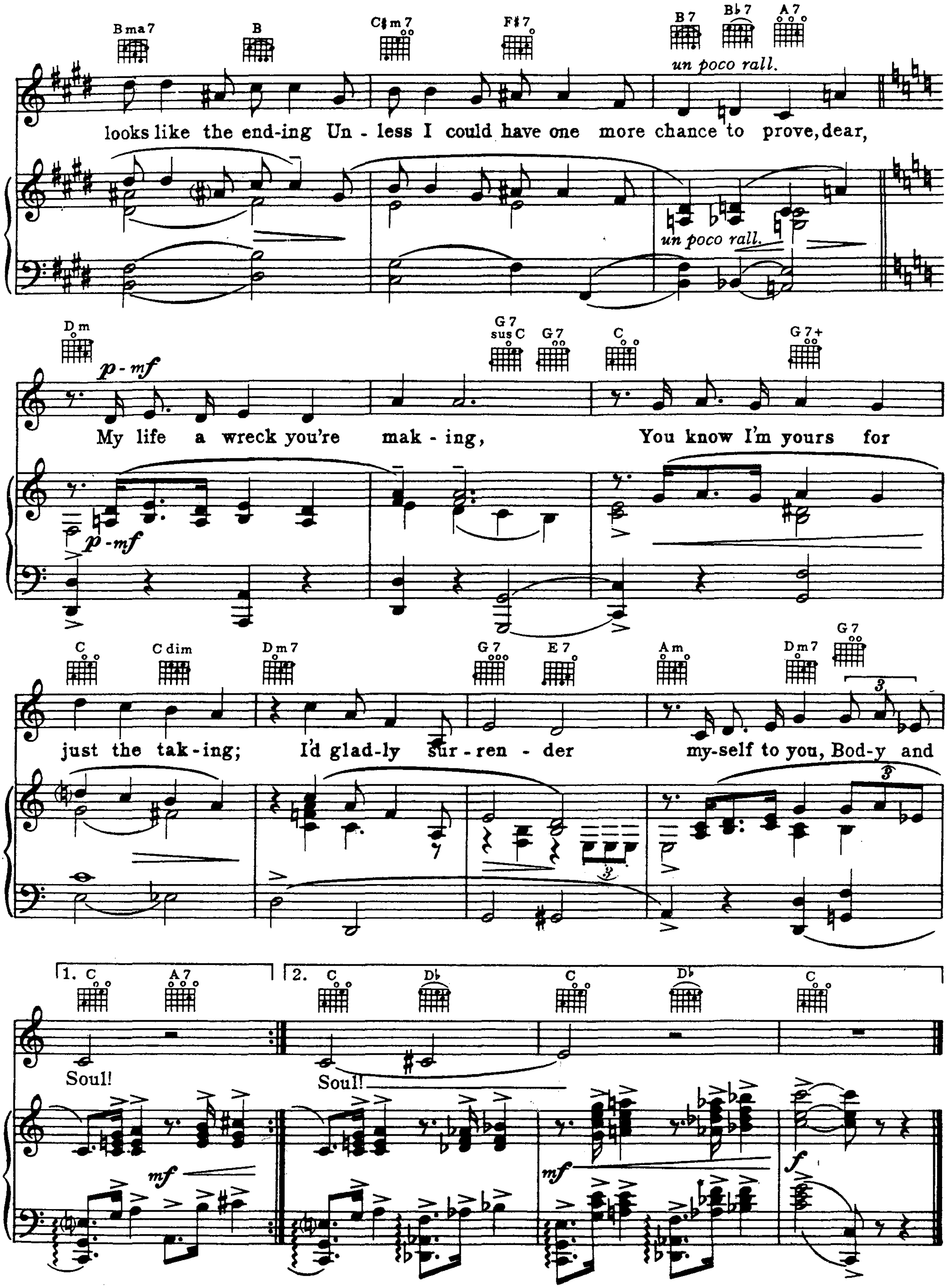


*Diagrams for Guitar, Symbols for Ukulele and Banjo


D6 C♯dim D6 C♯dim D6 A7+ D ma7 C♯7 sus 4 C♯7
I look for the sun, but I see none through my tears.
F♯m ma7 F♯m
Your heart must be like a stone
To leave me here all a - lone
B7 A F♯m7 Bm
When you could make my life worth liv - ing
E7 E7sus A A7 +5
un poco rall.
By sim - ply tak - ing what I'm set on giv - ing.
un poco rall.


REFRAIN
(slowly, with expression)
p-mf
Dm
G 7 sus C
G 7
C
G 7+
My heart is sad and lone-ly,
For you I sigh, for
C
C dim
Dm
G 7
E 7
you, dear, on-ly.
Why have-n't you seen it?
Am
Dm
G 7
C
Am
C
Am
I'm all for you, Bod-y and Soul!
mf-f
Dm
p-mf
G 7 sus C
G 7
C
G 7+
I spend my days in long-ing
And won-d'ring why it's


C
C dim
Dm7
G7
E7
me you're wrong - ing
I tell you I mean it,
Am
Dm7
G7
C
Am
Ab7
I'm all for you, Bod - y and Soul!
mf - f
Db
Ab7
Db
Gb
mp - mf
I can't be-lieve it, It's hard to con-ceive it That
mp - mf
Db
Ab7
Db
C#m7
F#7
you'd turn a - way ro - mance.
Are you pre - tend - ing, it
mf - f


Bma7 B C♯m7 F♯7 B7 B♭7 A7
un poco rall.
looks like the end-ing Un - less I could have one more chance to prove, dear,
Dm G7 sus C G7 C G7+
p-mf
My life a wreck you're mak - ing, You know I'm yours for
C C dim Dm7 G7 E7 Am Dm7 G7
just the tak - ing; I'd glad - ly sur - ren - der my - self to you, Bod - y and
1. C A7 2. C D♭ C D♭ C
Soul! Soul!
mf
f

But Not For Me

(Molly)
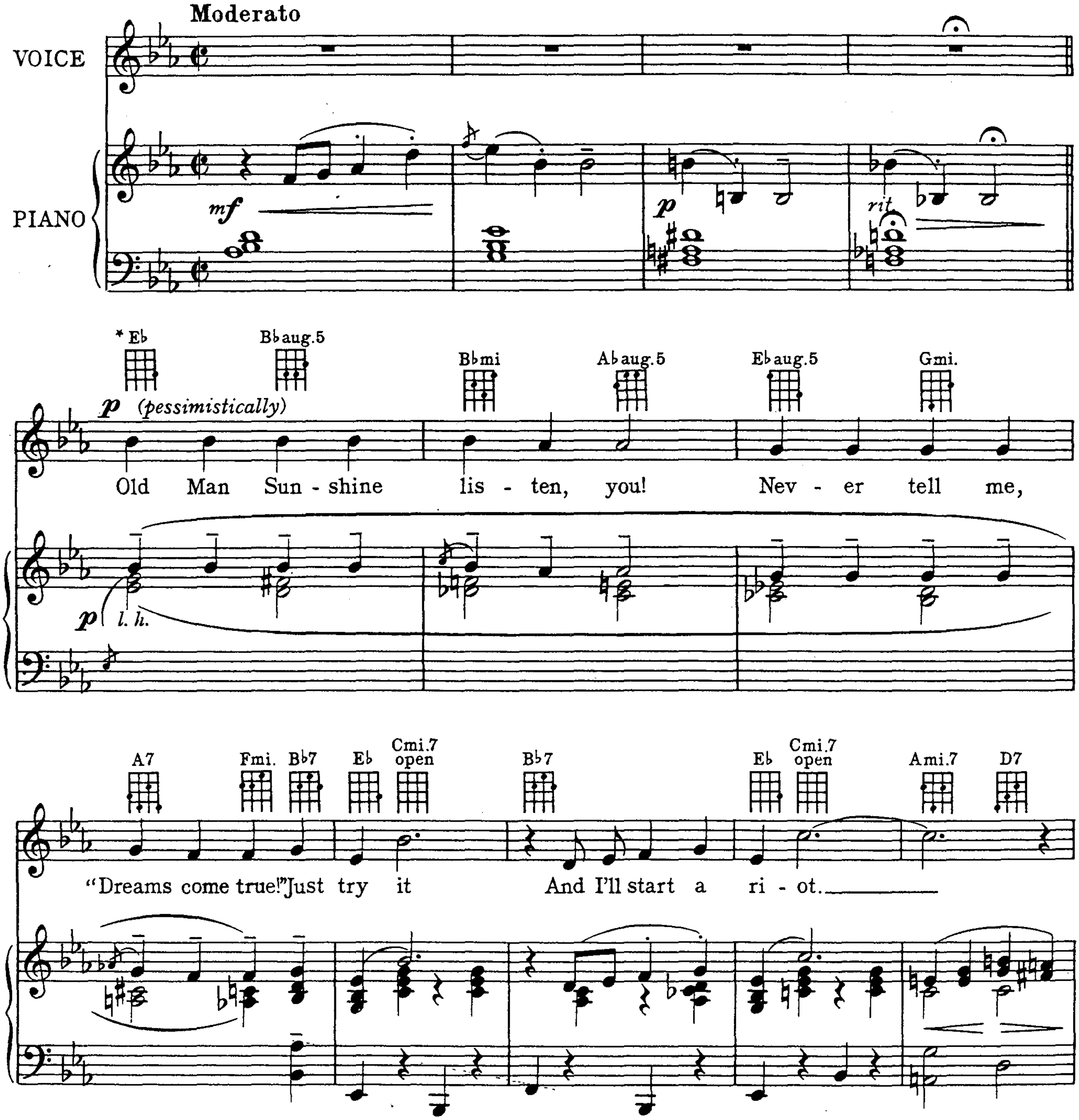
Tune Ukulele or Banjulele Banjo

A D F♯ B

Put Capo on 1st Fret
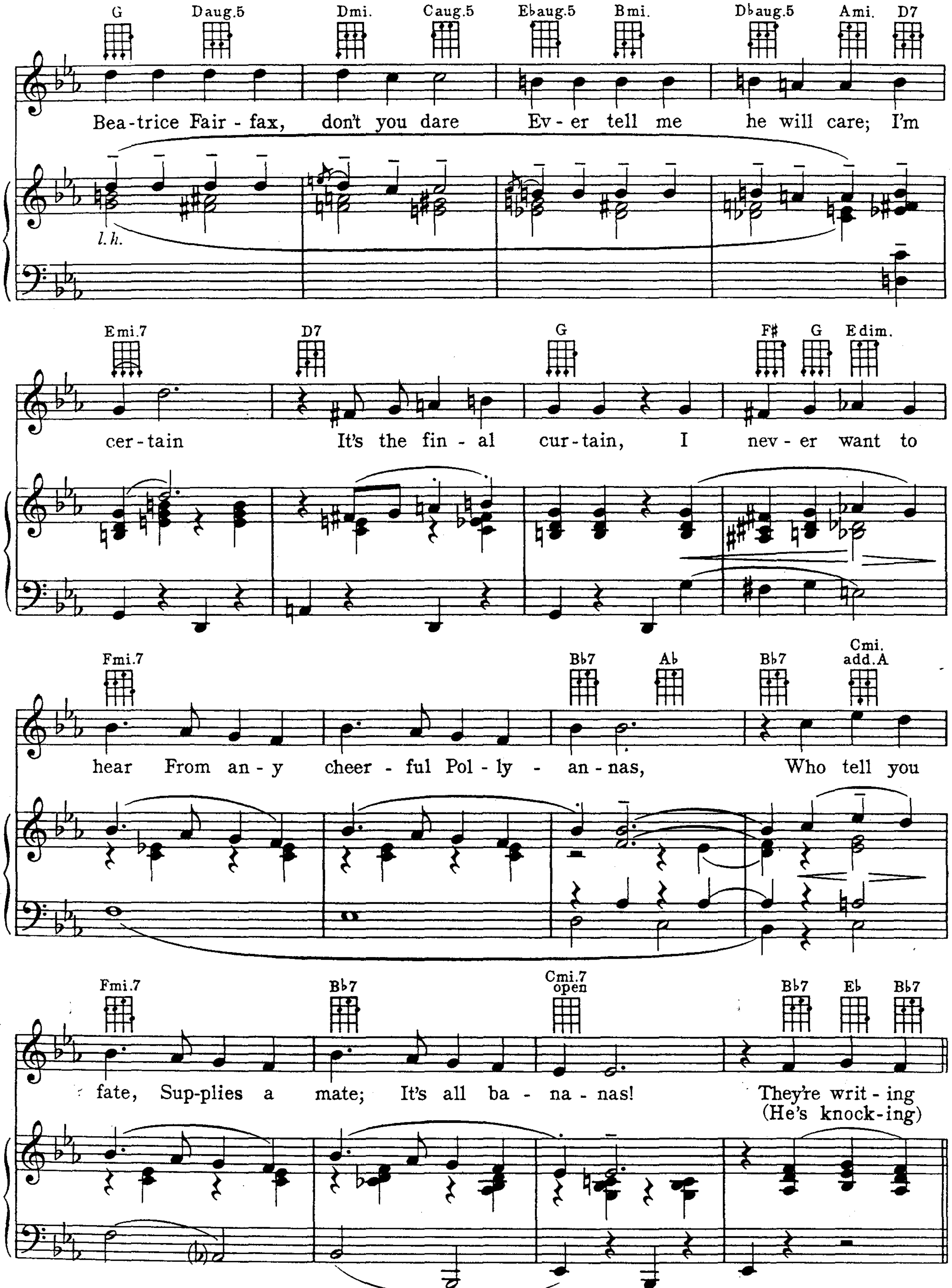
Words by
IRA GERSHWIN
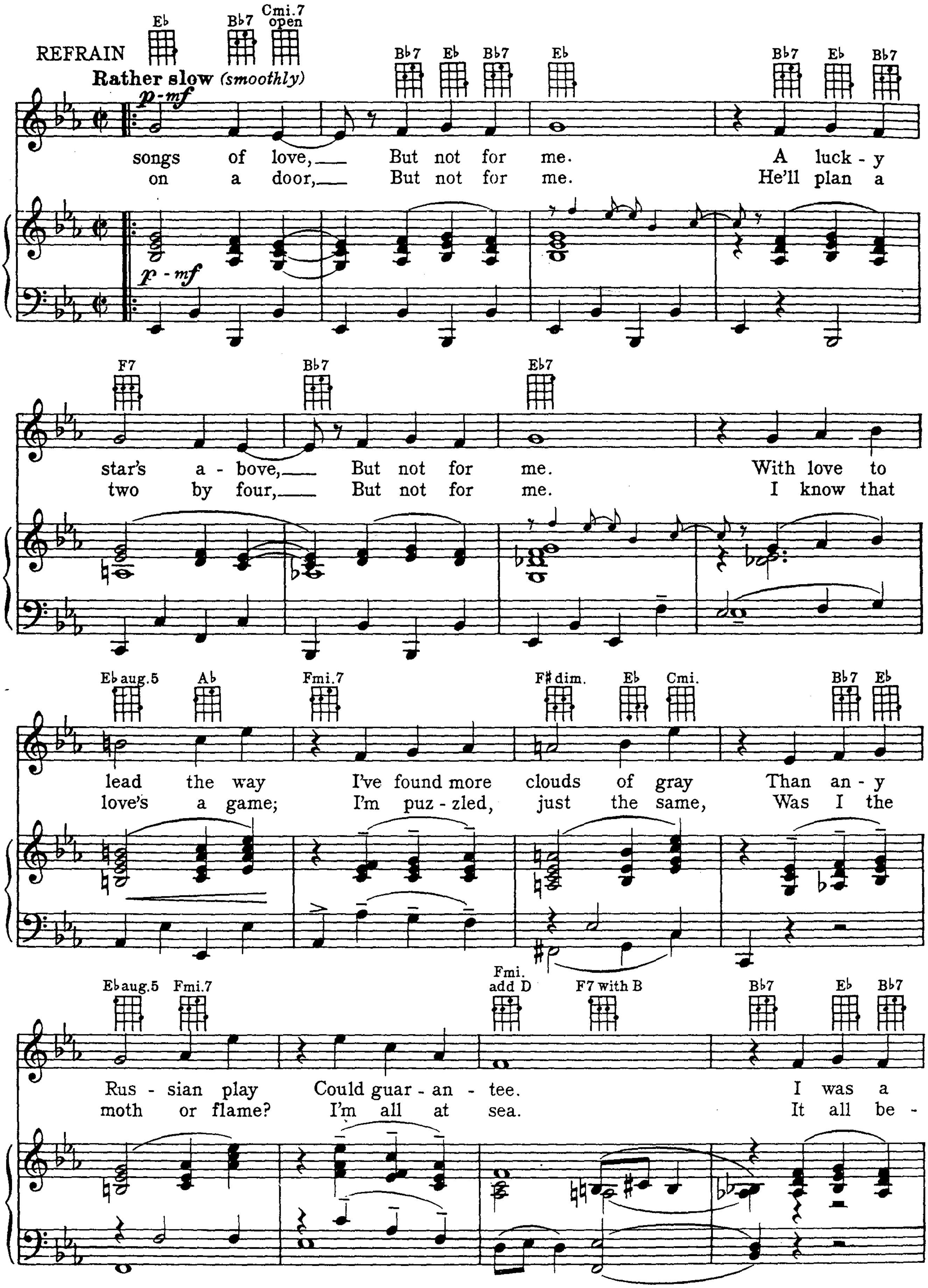
Music by
GEORGE GERSHWIN
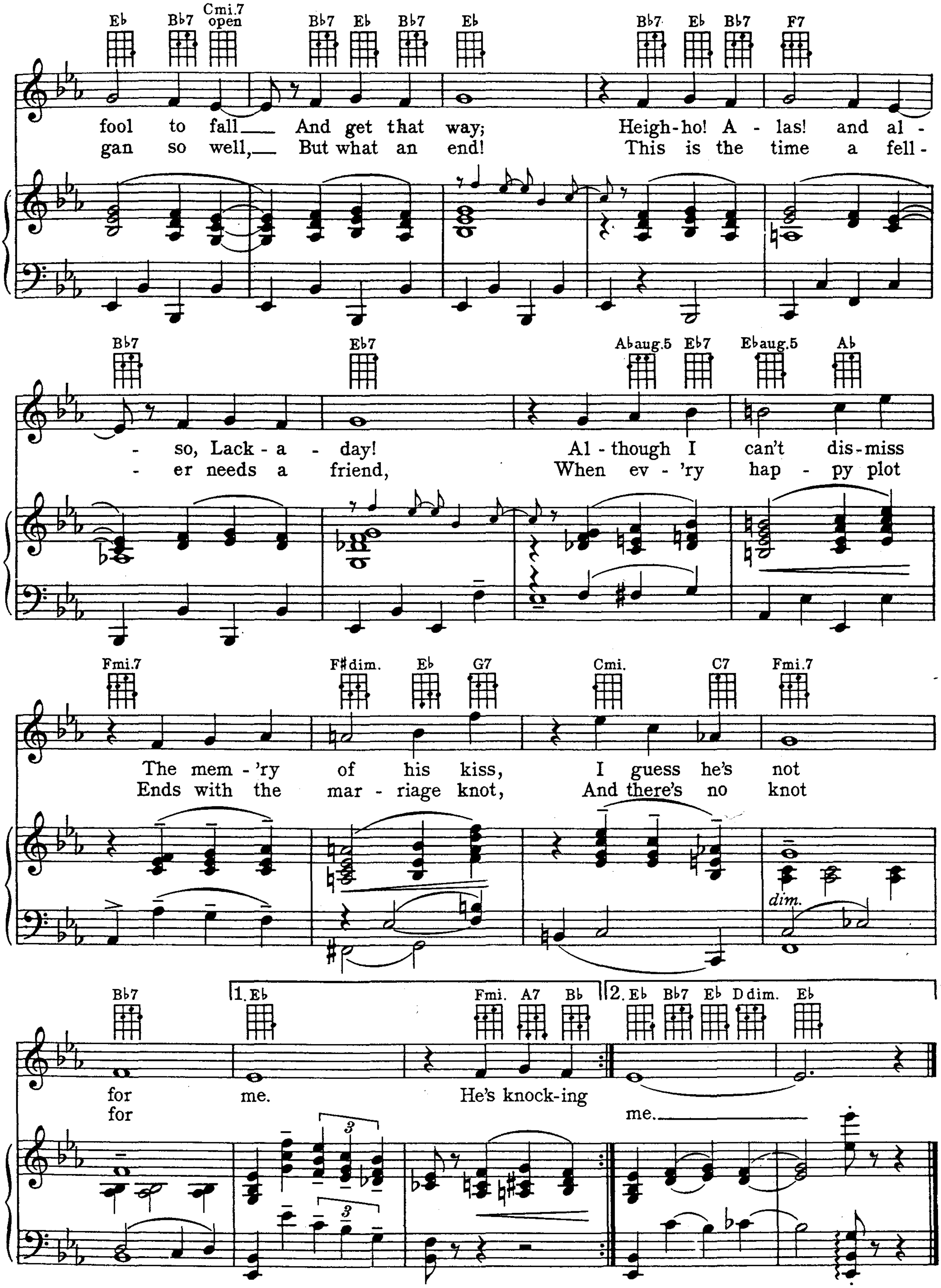


*Letters over Uke diagrams are names of chords adaptable to Banjo or Guitar in original key.

Ukulele arr. by S. M. Zoltai


G Daug.5 Dmi. Caug.5 E♭aug.5 Bmi. D♭aug.5 Ami. D7
Bea-trice Fair-fax, don't you dare Ev-er tell me he will care; I'm
l.h.
Emi.7 D7 G F♯ G Edim.
cer-tain It's the fin-al cur-tain, I nev-er want to
Fmi.7 B♭7 A♭ B♭7 Cmi. add.A
hear From an-y cheer-ful Pol-ly-an-nas, Who tell you
Fmi.7 B♭7 Cmi.7 open B♭7 E♭ B♭7
fate, Sup-plies a mate; It's all ba-na-nas! They're writ-ing
(He's knock-ing)
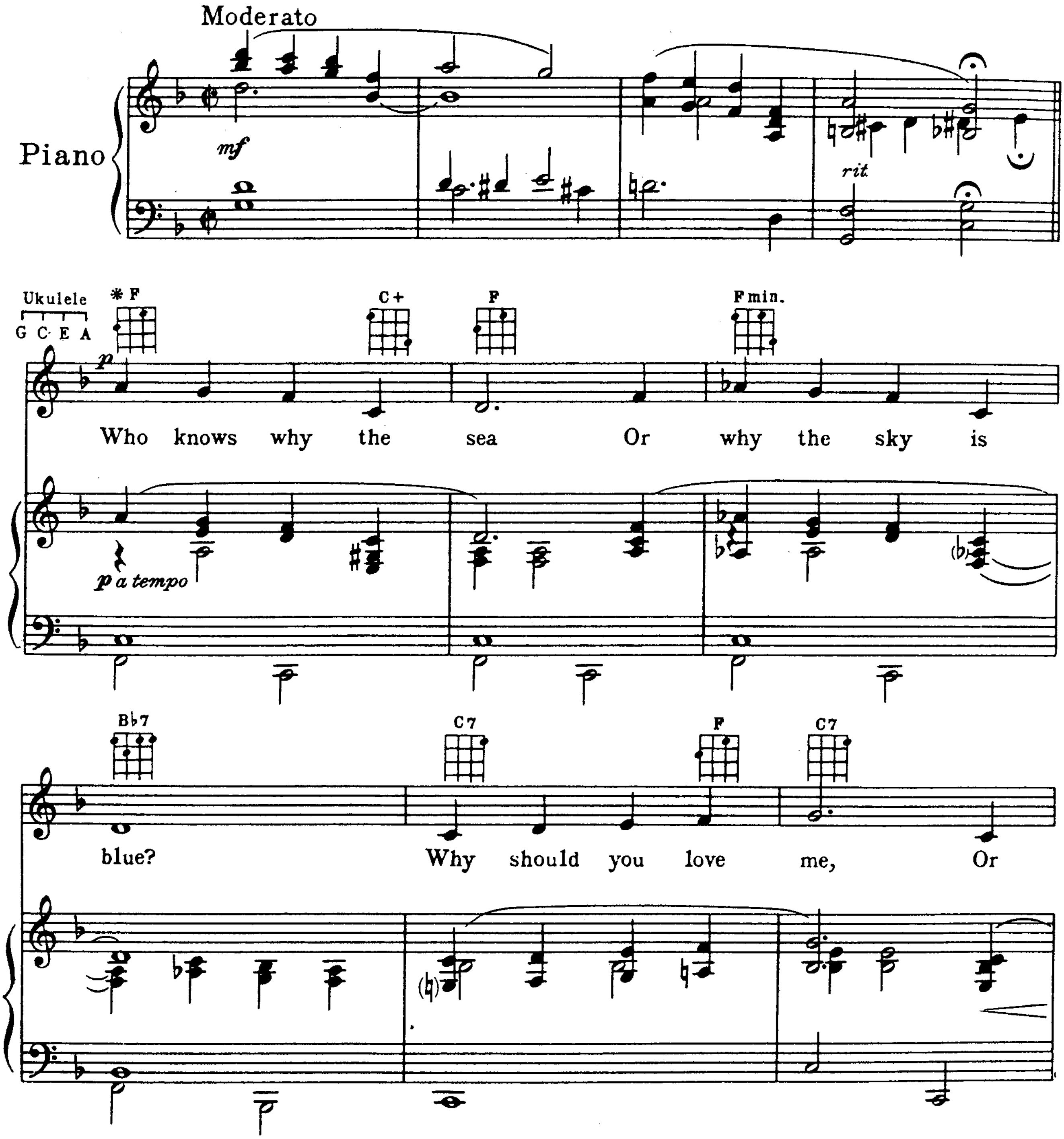

REFRAIN
Rather slow (smoothly)
p-mf
Eb Bb7 Cmi.7 open
Bb7 Eb Bb7 Eb
Bb7 Eb Bb7
songs of love, But not for me. A luck-y
on a door, But not for me. He'll plan a
F7 Bb7 Eb7
star's a-bove, But not for me. With love to
two by four, But not for me. I know that
Eb aug.5 Ab Fmi.7 F# dim. Eb Cmi. Bb7 Eb
lead the way I've found more clouds of gray Than an-y
love's a game; I'm puz-zled, just the same, Was I the
Eb aug.5 Fmi.7 Fmi. add D F7 with B Bb7 Eb Bb7
Rus-sian play Could guar-an-tee. I was a
moth or flame? I'm all at sea. It all be-


Eb Bb7 Cmi.7 open Bb7 Eb Bb7 Eb Bb7 Eb Bb7 F7
fool to fall And get that way; Heigh-ho! A - las! and al -
gan so well, But what an end! This is the time a fell -
Bb7 Eb7 Abaug.5 Eb7 Ebaug.5 Ab
- so, Lack - a - day! Al - though I can't dis - miss
- er needs a friend, When ev - 'ry hap - py plot
Fmi.7 F#dim. Eb G7 Cmi. C7 Fmi.7
The mem - 'ry of his kiss, I guess he's not
Ends with the mar - riage knot, And there's no knot
dim.
Bb7 1. Eb Fmi. A7 Bb 2. Eb Bb7 Eb D dim. Eb
for me. He's knock-ing
for me.
3
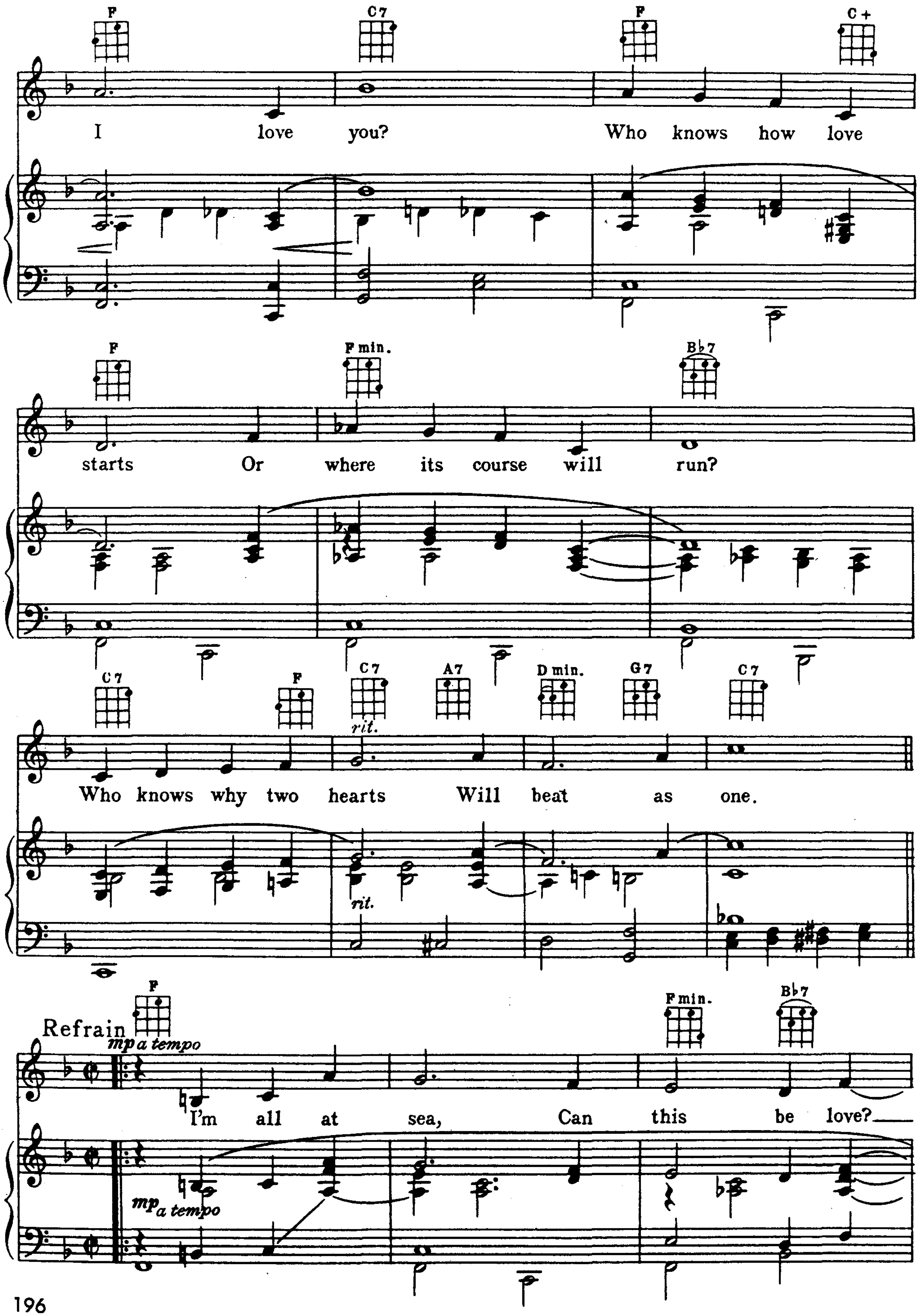
Can This Be Love?

Words by
PAUL JAMES
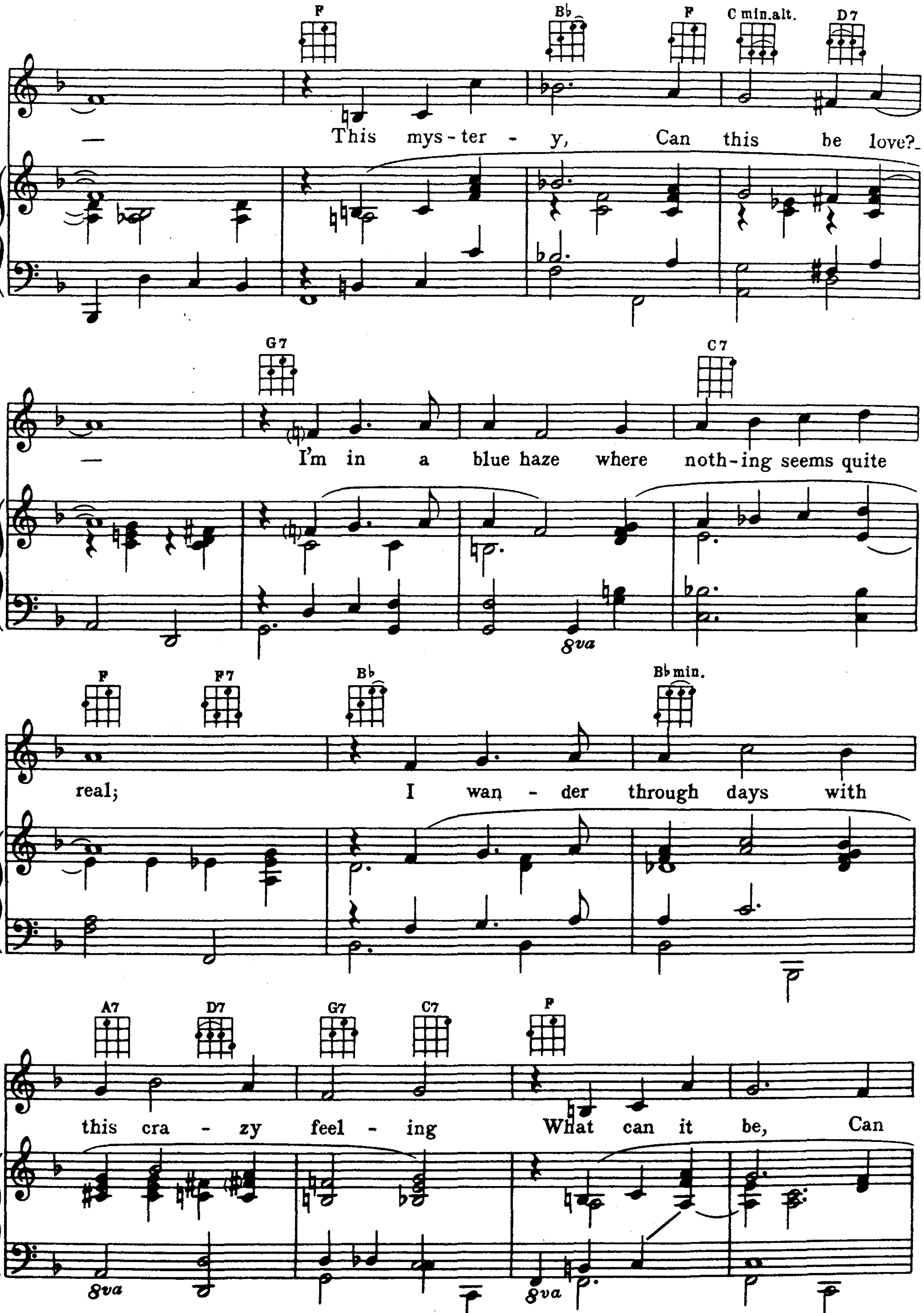
Music by
KAY SWIFT
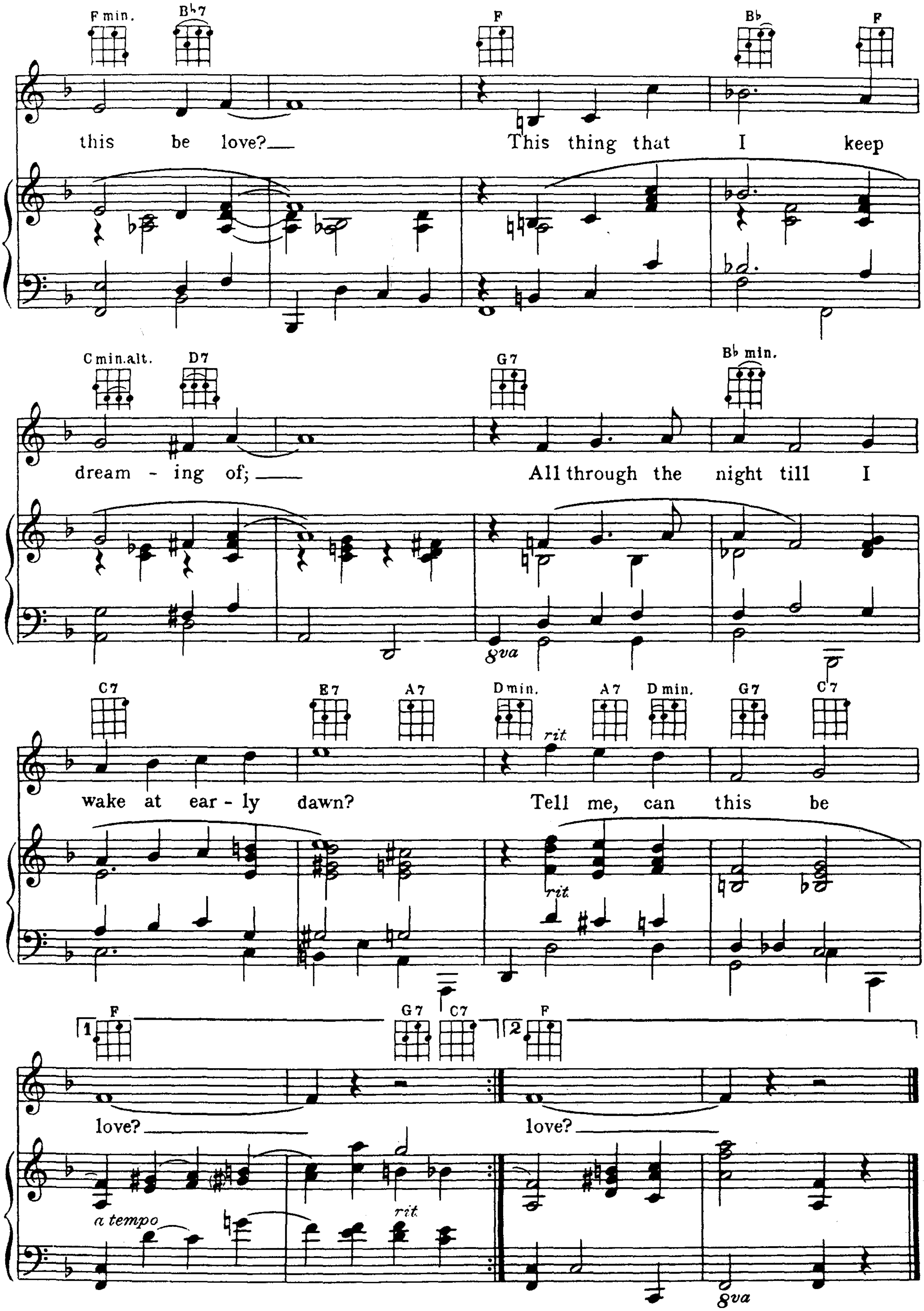


* *Symbols for Guitar*



F C7 F C+
I love you? Who knows how love
F F min. B♭7
starts Or where its course will run?
C7 F C7 A7 D min. G7 C7
rit.
Who knows why two hearts Will beat as one.
rit.
Refrain
F F min. B♭7
mp a tempo
I'm all at sea, Can this be love?
mp a tempo


F
B♭
F
C min.alt.
D7
This mys - ter - y, Can this be love?
G7
C7
I'm in a blue haze where noth - ing seems quite
F
F7
B♭
B♭min.
real; I wan - der through days with
A7
D7
G7
C7
F
this cra - zy feel - ing What can it be, Can
8va


F min.
B♭7
F
B♭
F
this be love?
This thing that I keep
C min.alt.
D7
G7
B♭ min.
dream - ing of;
All through the night till I
8va
C7
E7
A7
D min.
A7
D min.
G7
C7
rit.
wake at ear - ly dawn?
Tell me, can this be
rit.
1
F
G7
C7
2
F
love?
love?
a tempo
rit.
8va
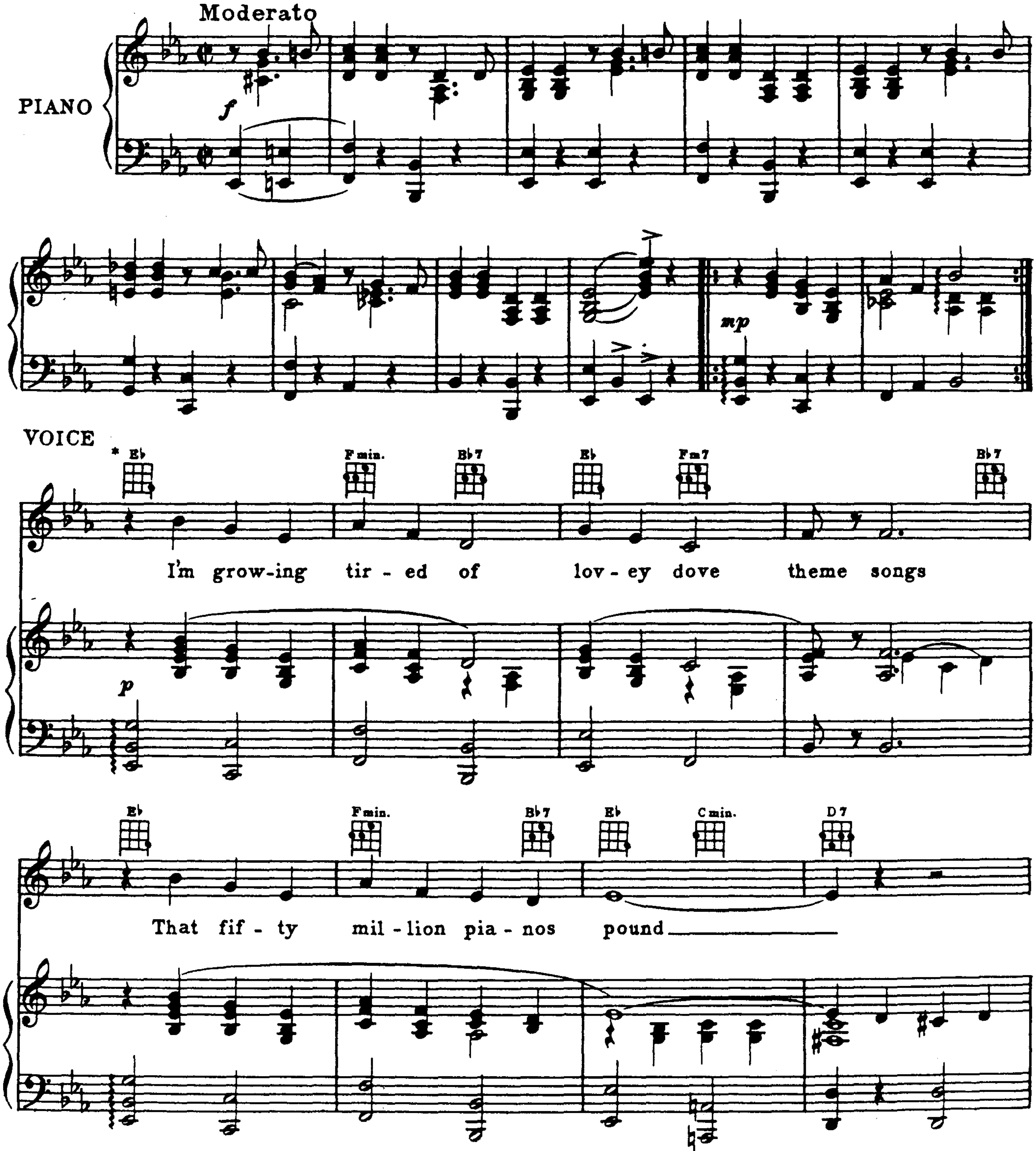
From "SWEET AND LOW"

CHEERFUL LITTLE EARFUL
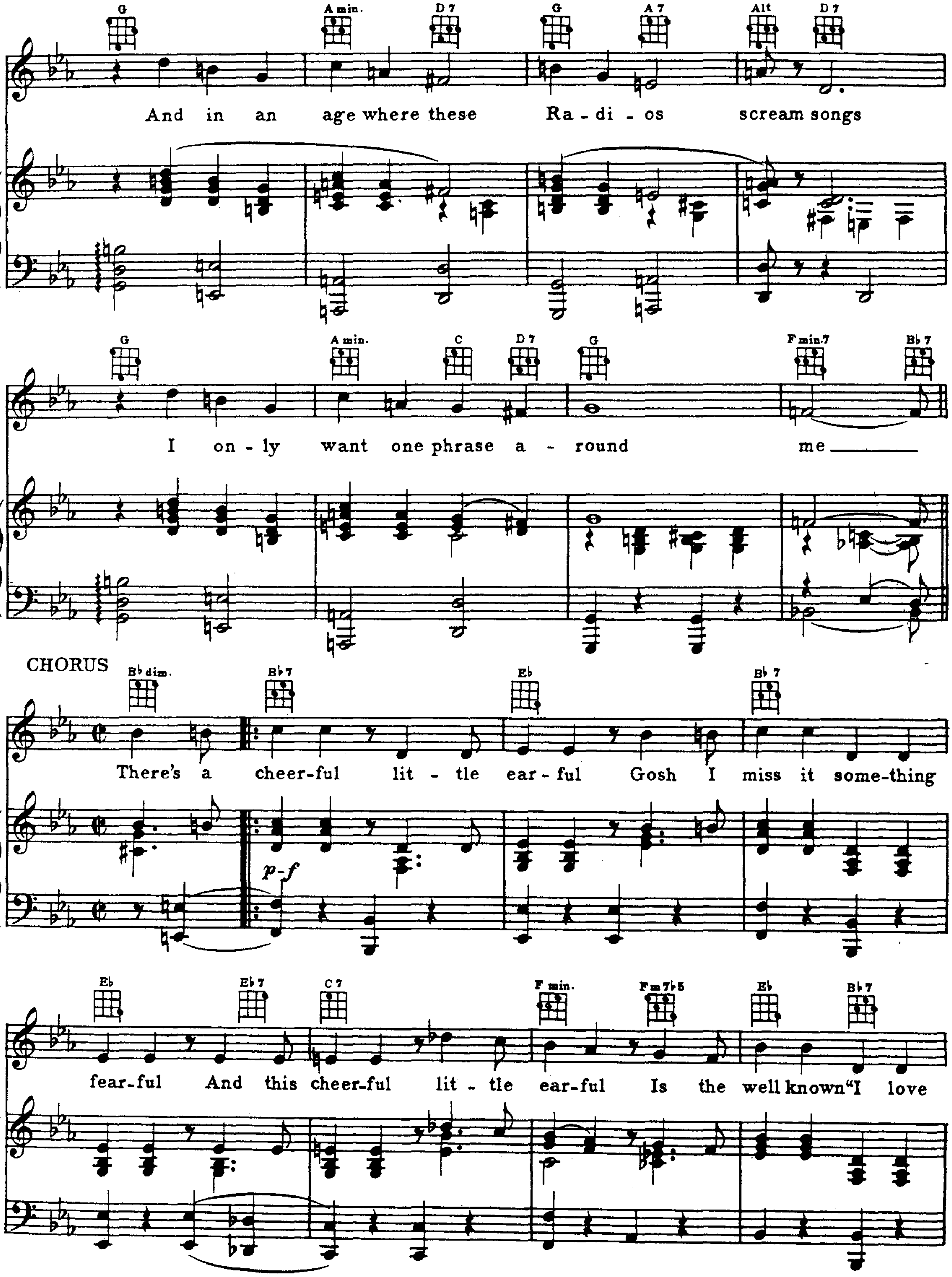
Words by
IRA GERSHWIN
and BILLY ROSE
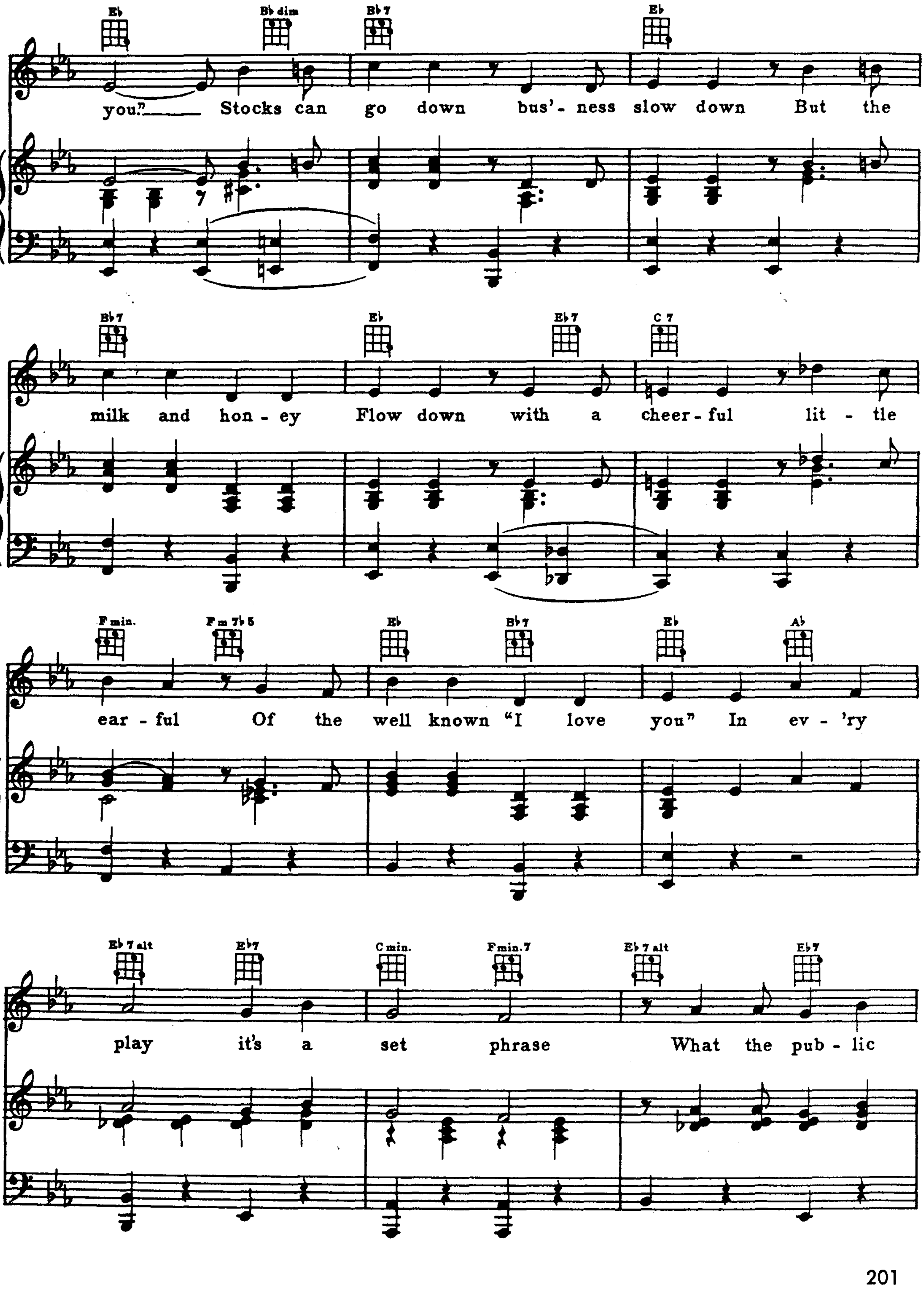
Music by
HARRY WARREN
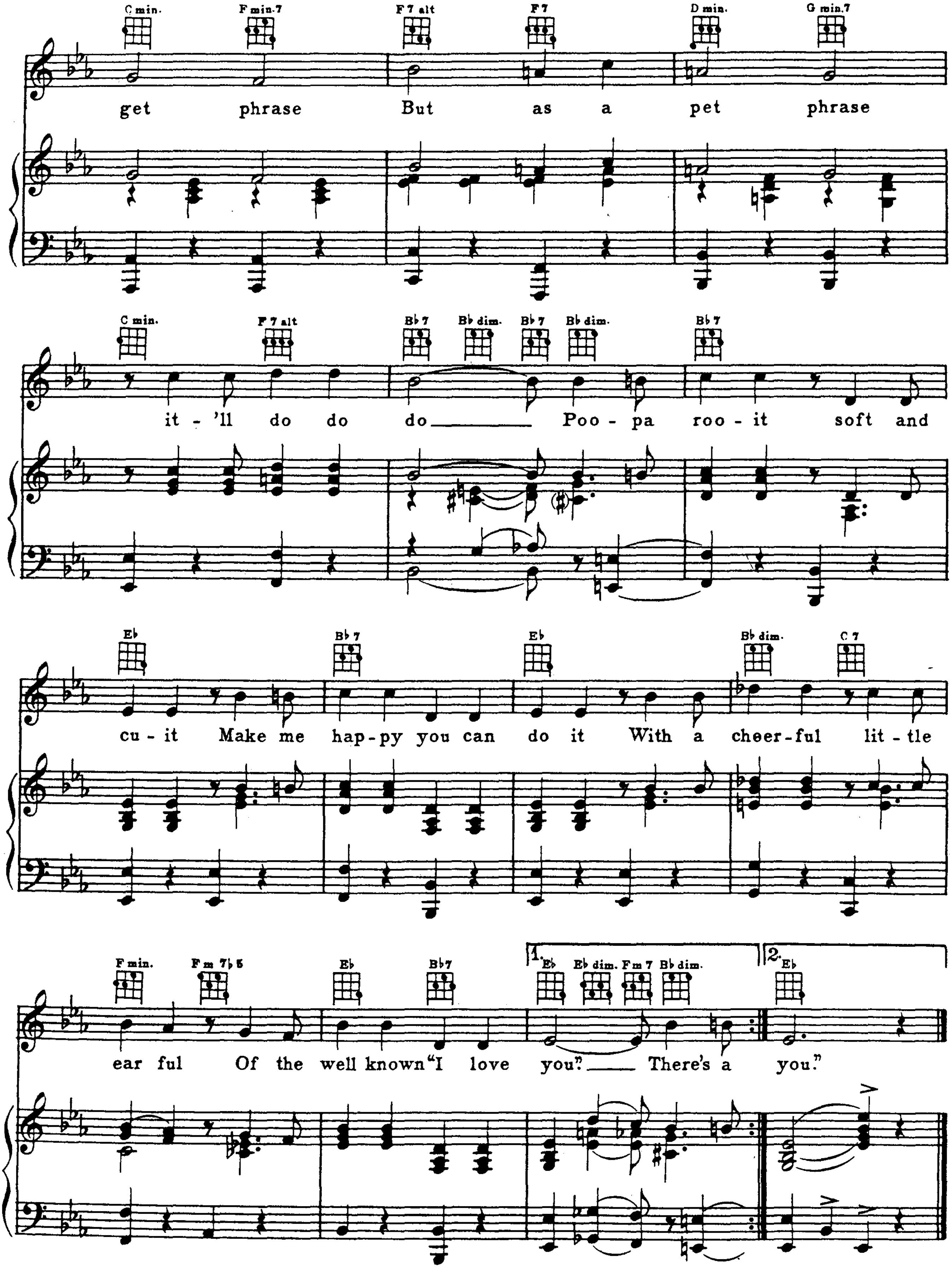
Ukulele
B♭ E♭ G C



*Symbols for Guitar


G
A min.
D 7
G
A 7
Alt
D 7
And in an age where these Ra-di-os scream songs
G
A min.
C
D 7
G
F min.7
Bb 7
I on-ly want one phrase a-round me
CHORUS
Bb dim.
Bb 7
Eb
Bb 7
There's a cheer-ful lit-tle ear-ful Gosh I miss it some-thing
p-f
Eb
Eb 7
C 7
F min.
Fm 7b5
Eb
Bb 7
fear-ful And this cheer-ful lit-tle ear-ful Is the well known "I love


E♭ B♭dim B♭7 E♭
you." Stocks can go down bus'-ness slow down But the
B♭7 E♭ E♭7 C7
milk and hon-ey Flow down with a cheer-ful lit-tle
Fmin. Fm7♭5 E♭ B♭7 E♭ A♭
ear-ful Of the well known "I love you" In ev-'ry
E♭7alt E♭7 Cmin. Fmin.7 E♭7alt E♭7
play it's a set phrase What the pub-lic
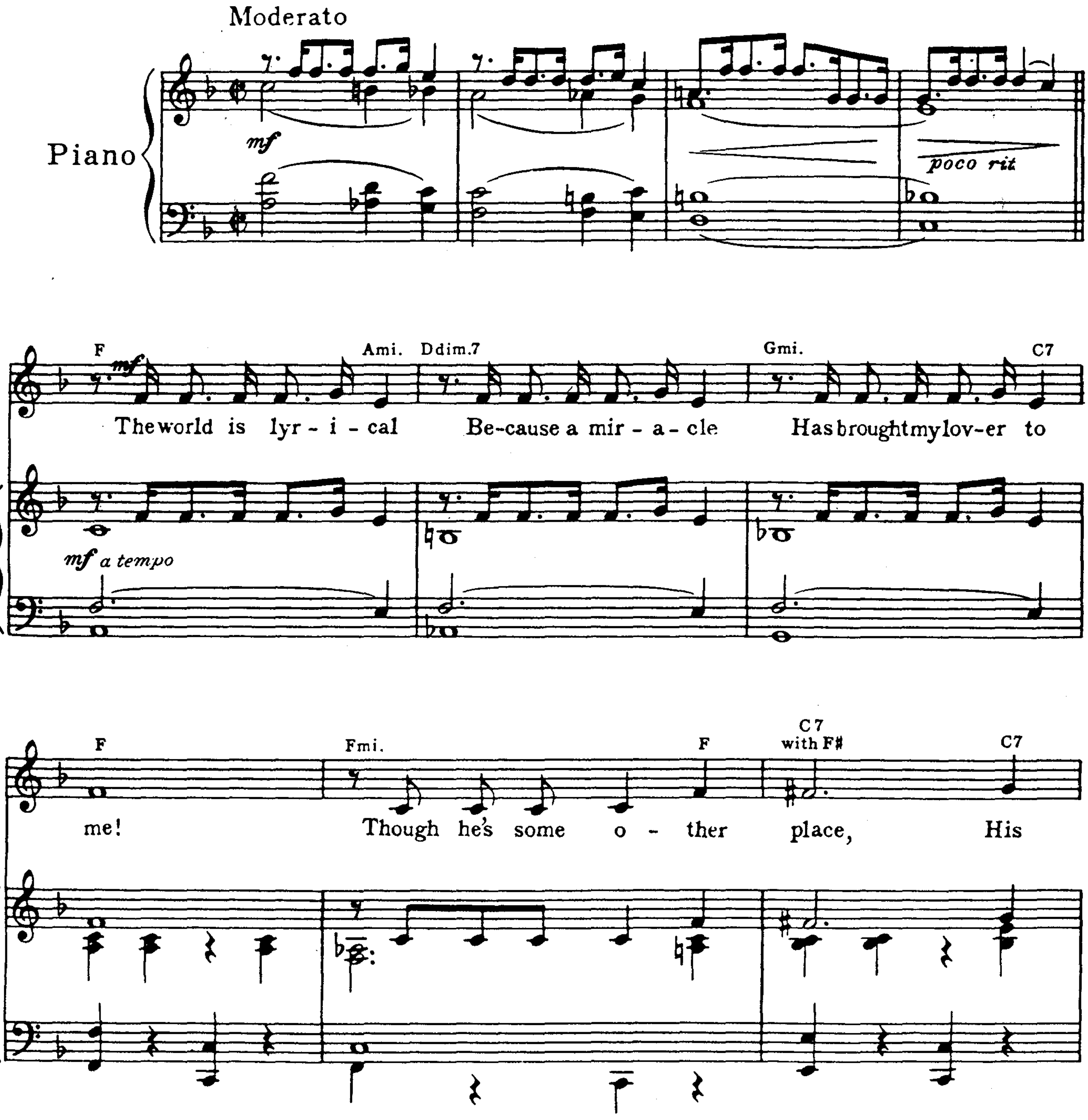

C min. F min.7 F7 alt F7 D min. G min.7
get phrase But as a pet phrase
C min. F7 alt B♭7 B♭ dim. B♭7 B♭ dim. B♭7
it-'ll do do do Poo-pa roo-it soft and
E♭ B♭7 E♭ B♭ dim. C7
cu-it Make me hap-py you can do it With a cheer-ful lit-tle
F min. Fm 7♭5 E♭ B♭7 1. E♭ E♭ dim. Fm7 B♭ dim. 2. E♭
ear ful Of the well known "I love you." There's a you."
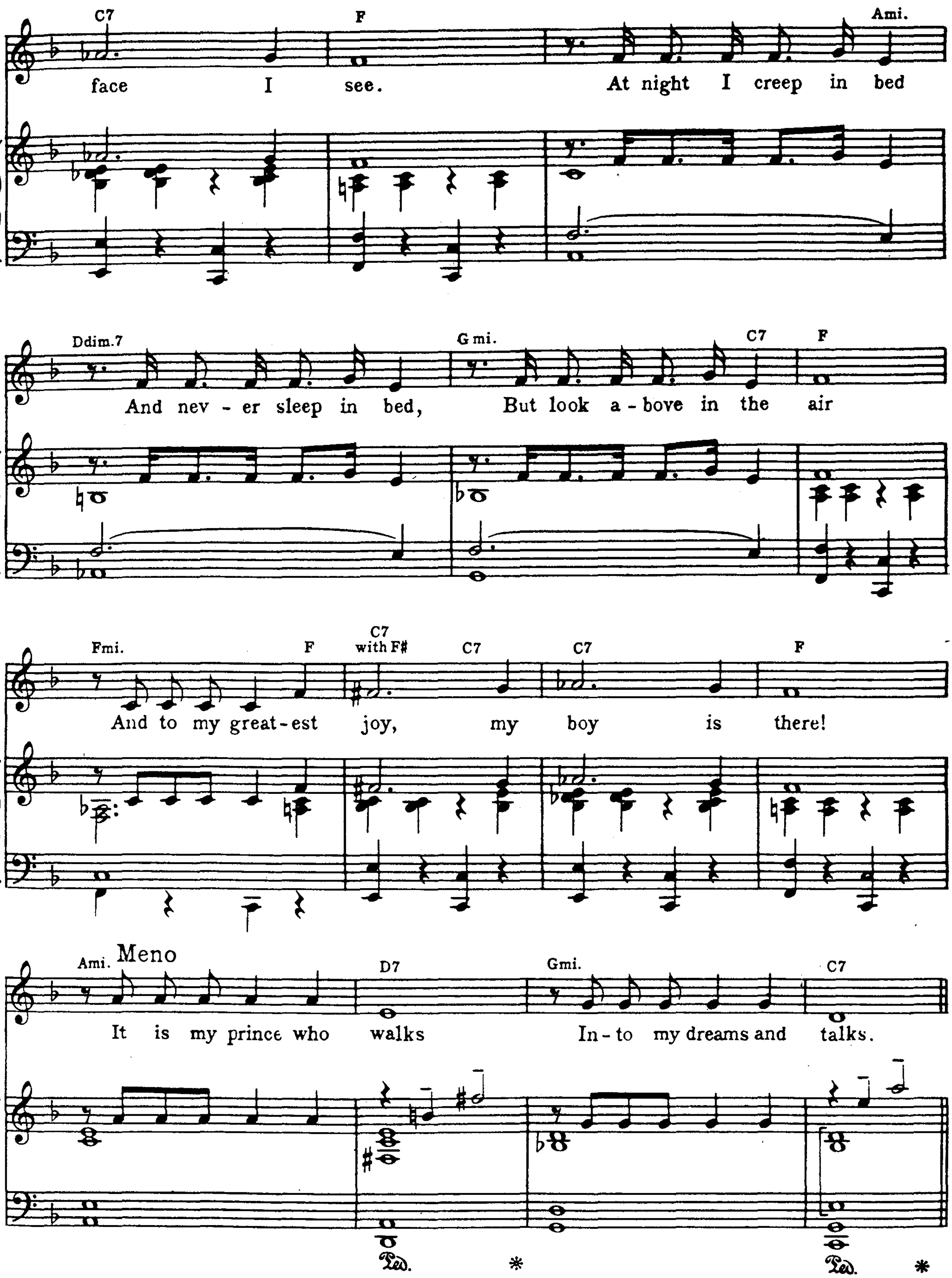
Dancing On The Ceiling

(He Dances On My Ceiling)
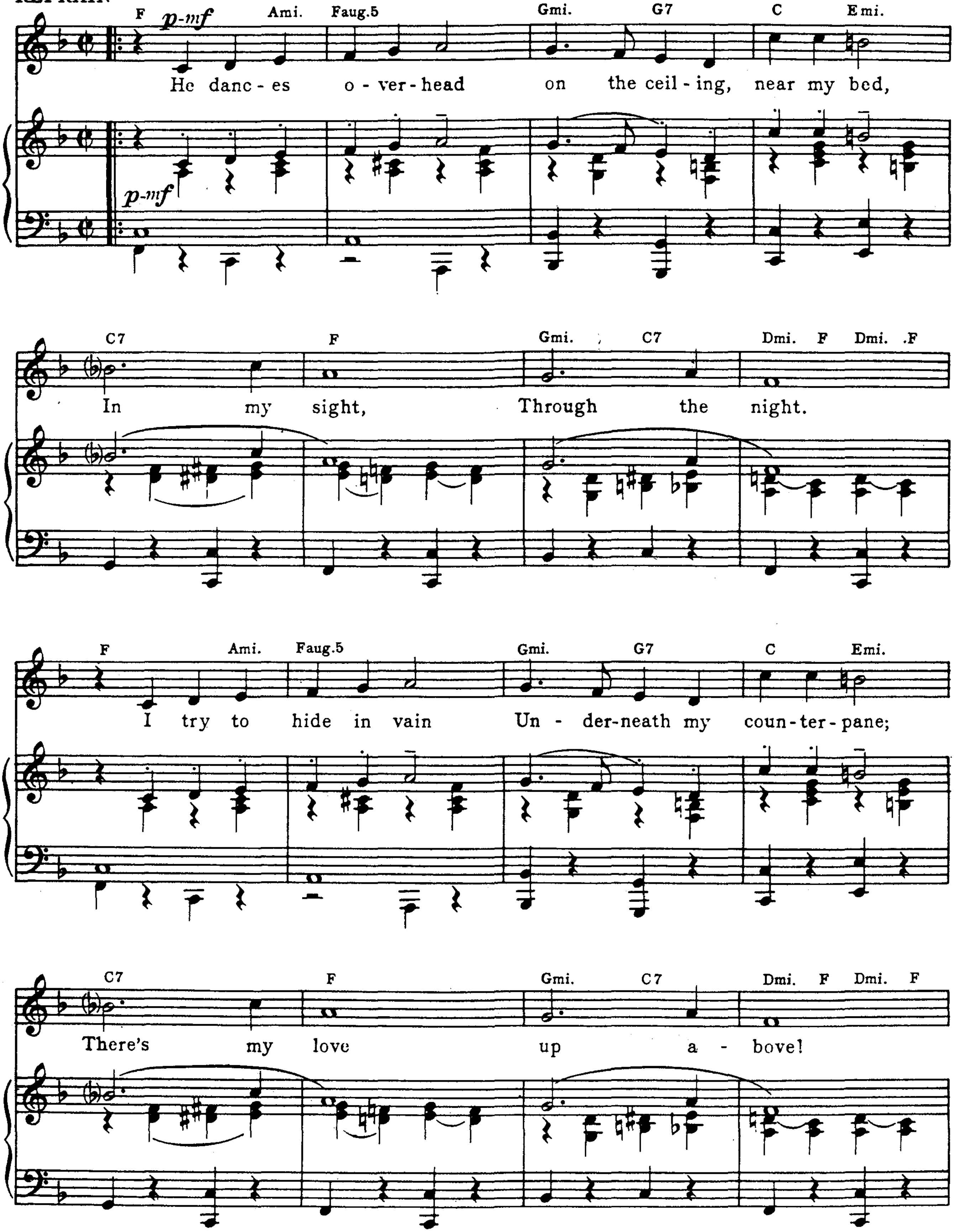
Words by
LORENZ HART
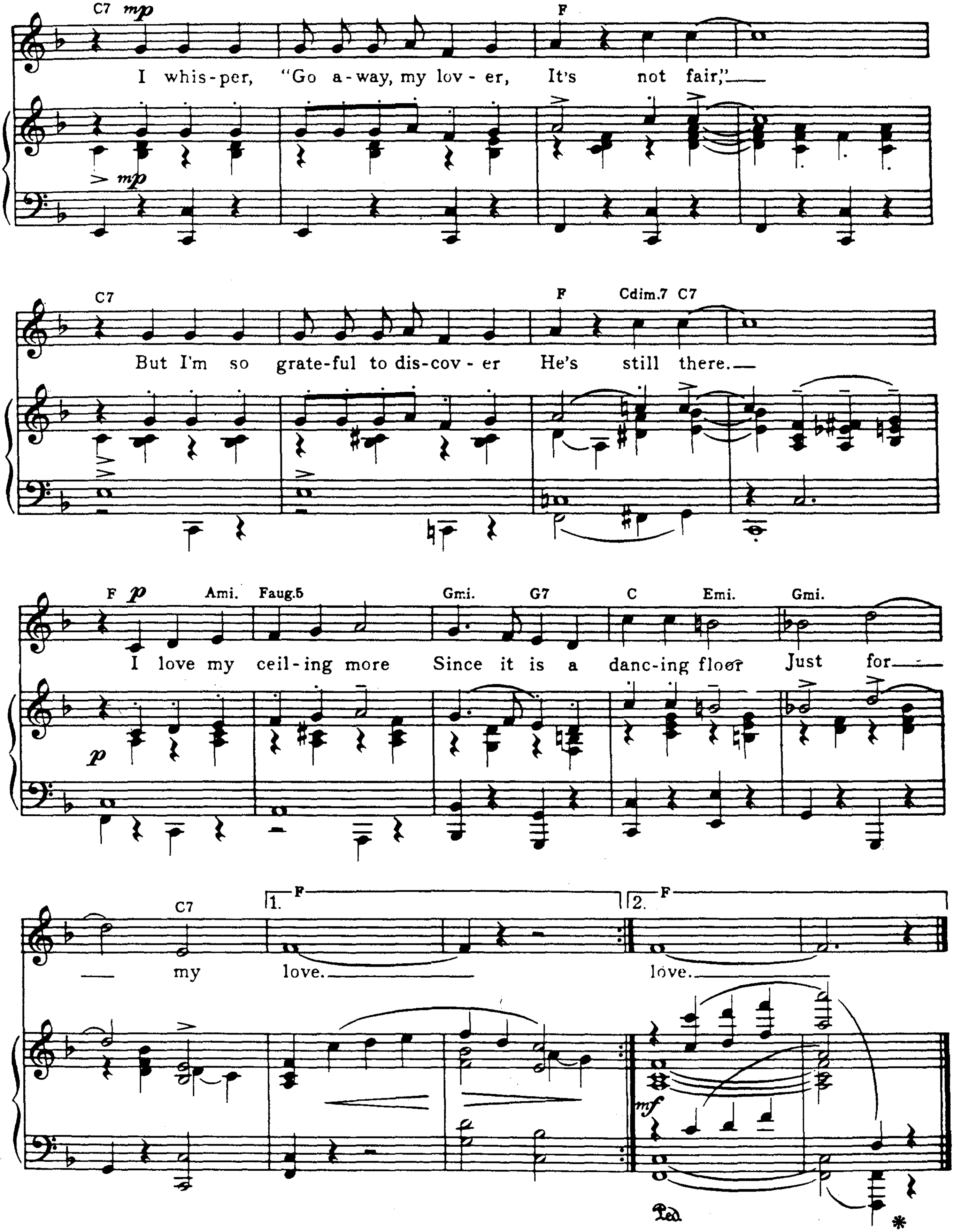
Music by
RICHARD RODGERS




C7 F Ami.
face I see. At night I creep in bed
Ddim.7 Gmi. C7 F
And nev - er sleep in bed, But look a - bove in the air
Fmi. F C7 with F# C7 C7 F
And to my great - est joy, my boy is there!
Meno
Ami. D7 Gmi. C7
It is my prince who walks In - to my dreams and talks.
Ped. * Ped. *

REFRAIN
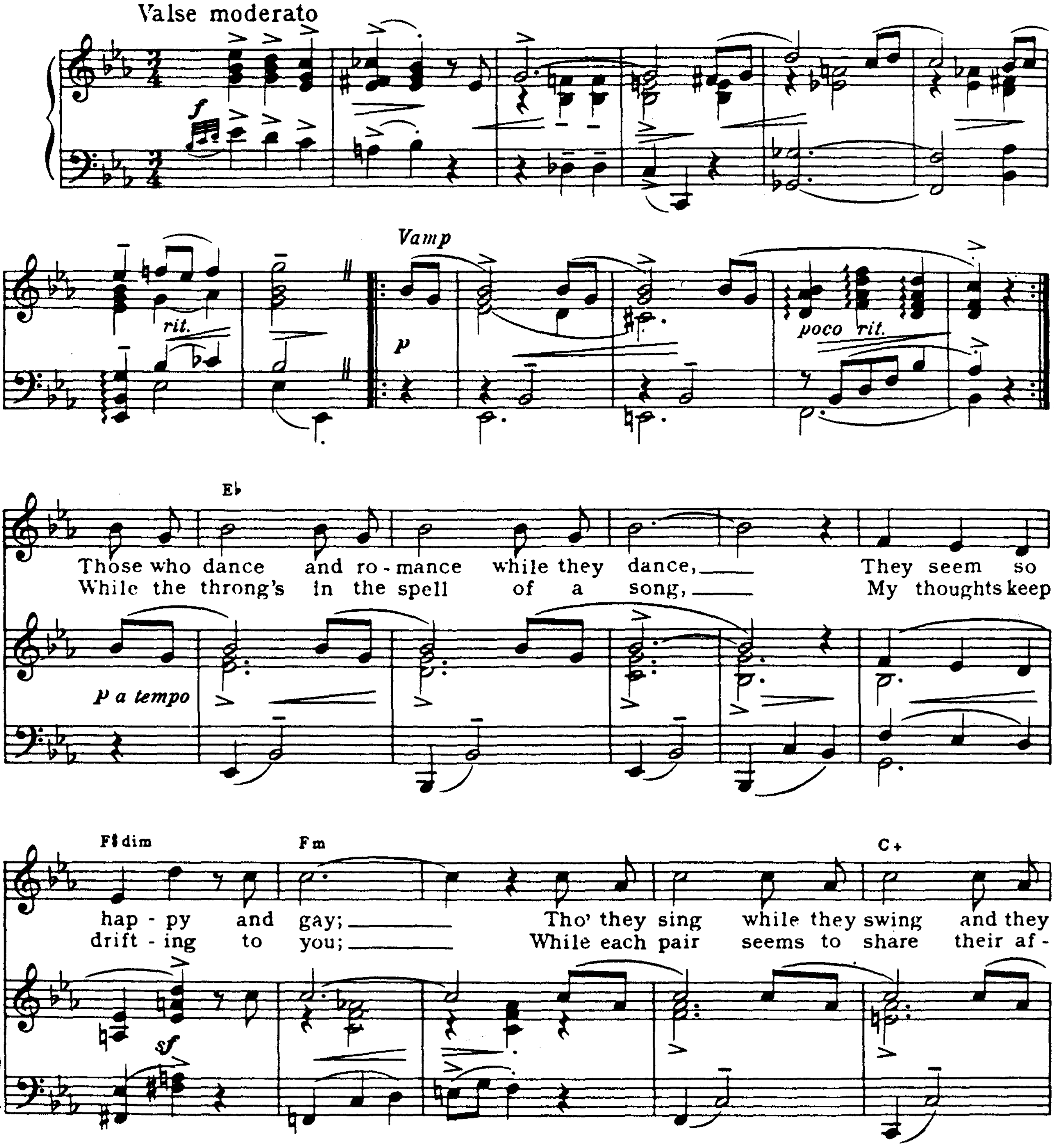

F Ami. Faug.5 Gmi. G7 C Emi.
p-mf
He danc-es o-ver-head on the ceil-ing, near my bed,
p-mf
C7 F Gmi. C7 Dmi. F Dmi. F
In my sight, Through the night.
F Ami. Faug.5 Gmi. G7 C Emi.
I try to hide in vain Un-der-neath my coun-ter-pane;
C7 F Gmi. C7 Dmi. F Dmi. F
There's my love up a-bove!
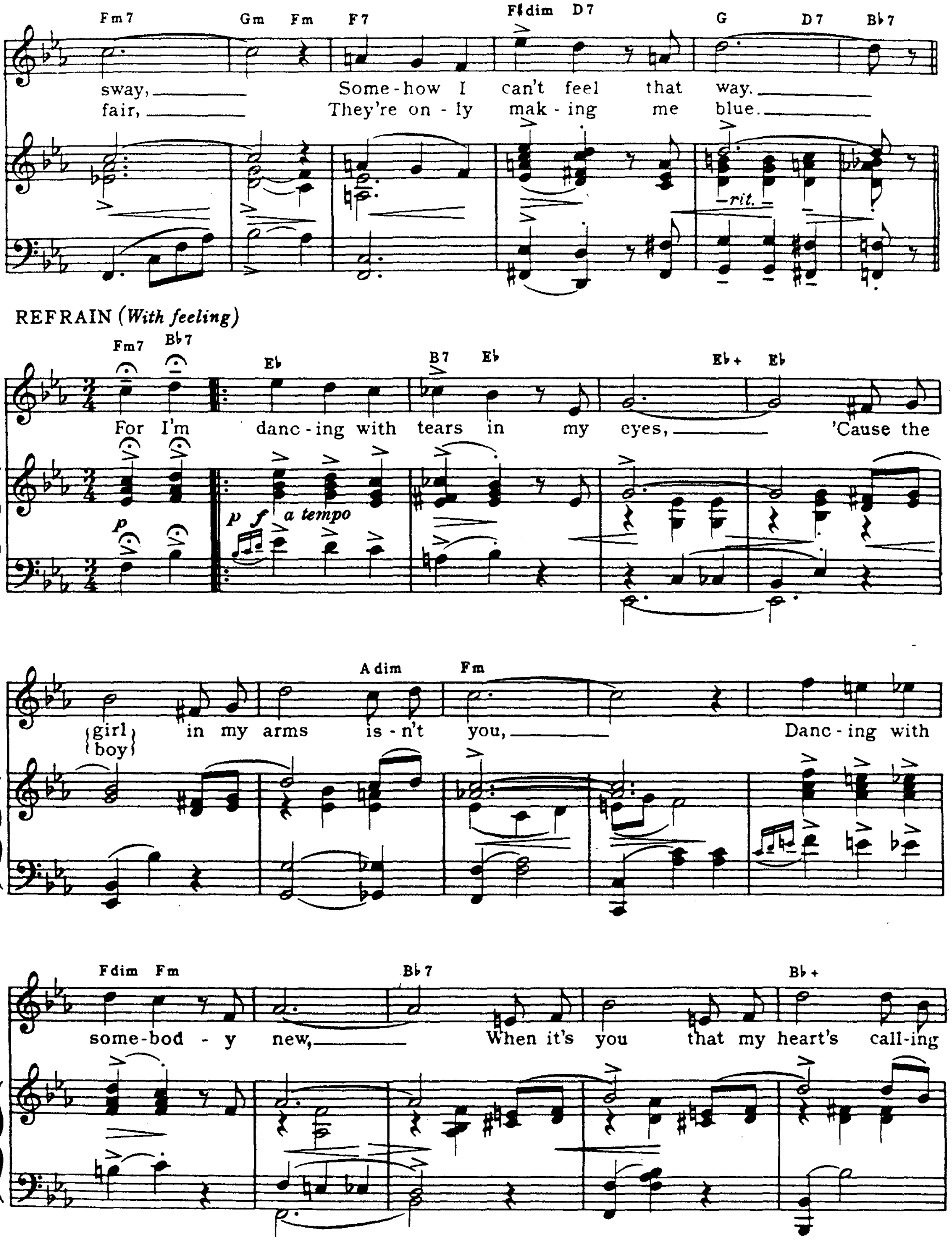

C7 mp
F
I whisper, "Go away, my lover, It's not fair,"
mp
C7
F Cdim.7 C7
But I'm so grateful to discover He's still there.
F p Ami. Faug.5 Gmi. G7 C Emi. Gmi.
I love my ceiling more Since it is a dancing floor Just for
p
C7
1. F
2. F
my love.
love.
mf
Ped.
*

Dancing With Tears In My Eyes
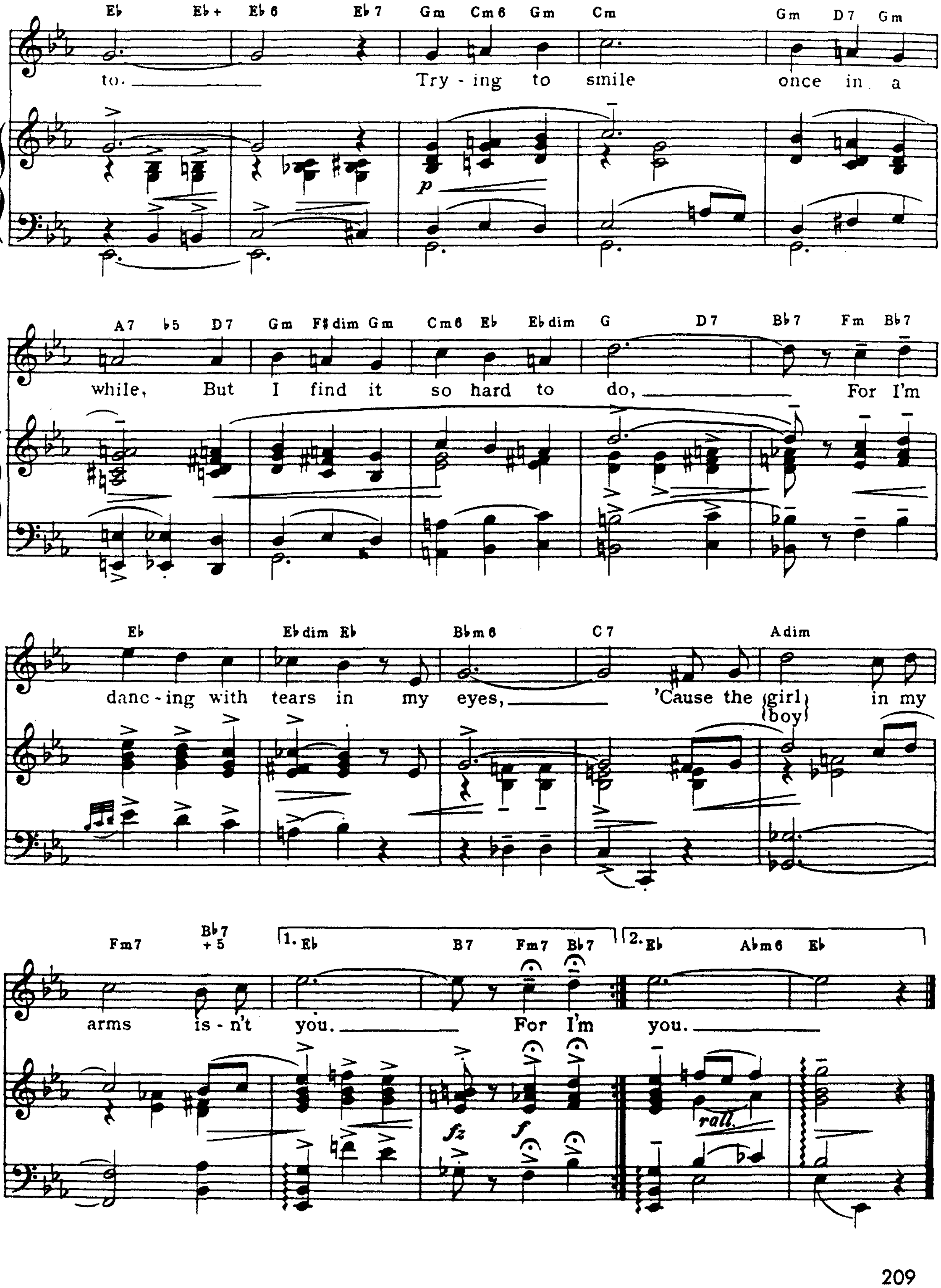
Lyric by
AL DUBIN

Music by
JOE BURKE
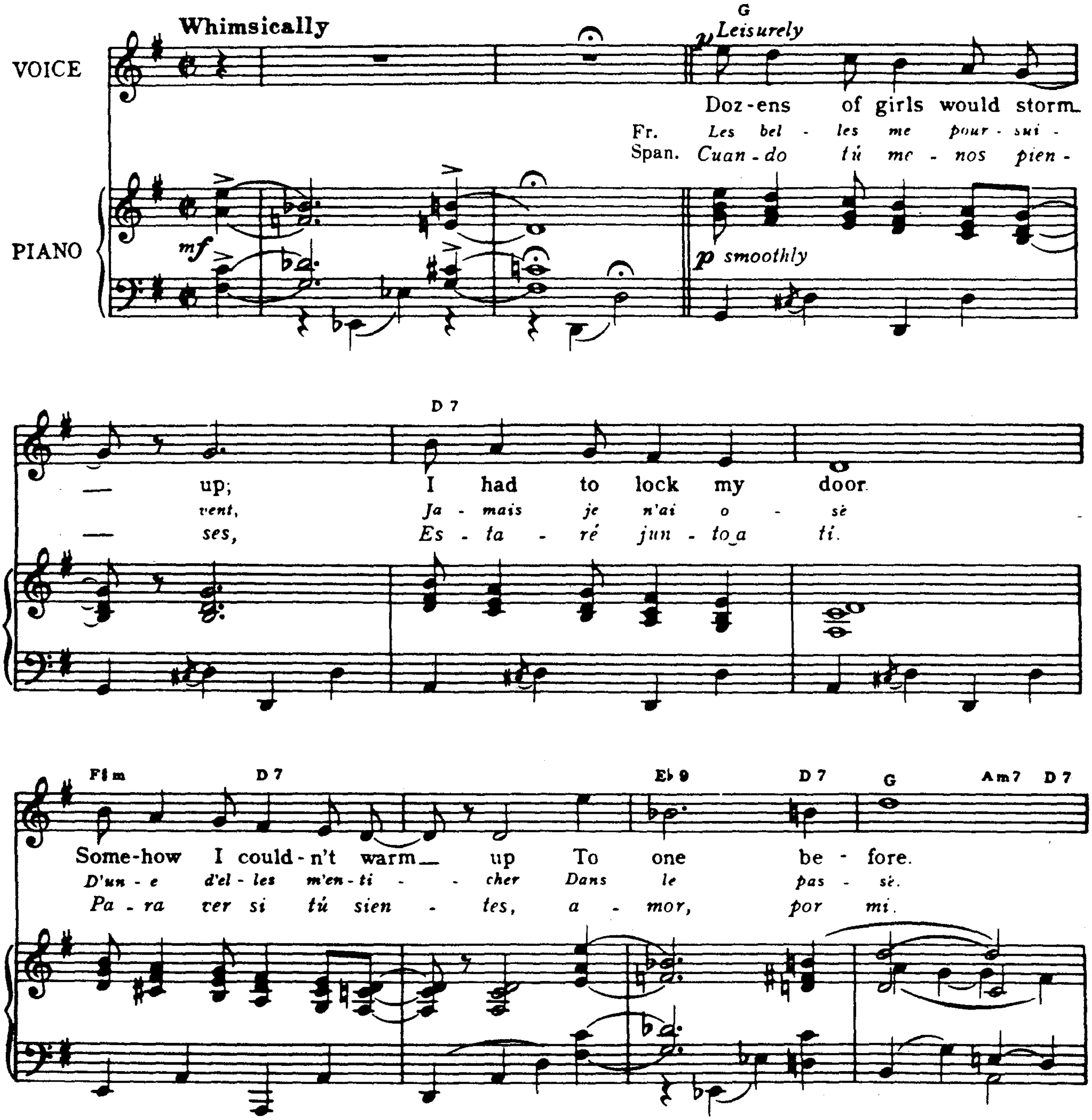




Fm7 Gm Fm F7 F♯dim D7 G D7 B♭7
sway, Some-how I can't feel that way.
fair, They're on-ly mak-ing me blue.
rit.
REFRAIN (With feeling)
Fm7 B♭7 E♭ B7 E♭ E♭+ E♭
For I'm danc-ing with tears in my eyes, 'Cause the
p f a tempo
Adim Fm
girl boy in my arms is-n't you, Danc-ing with
Fdim Fm B♭7 B♭+
some-bod-y new, When it's you that my heart's call-ing
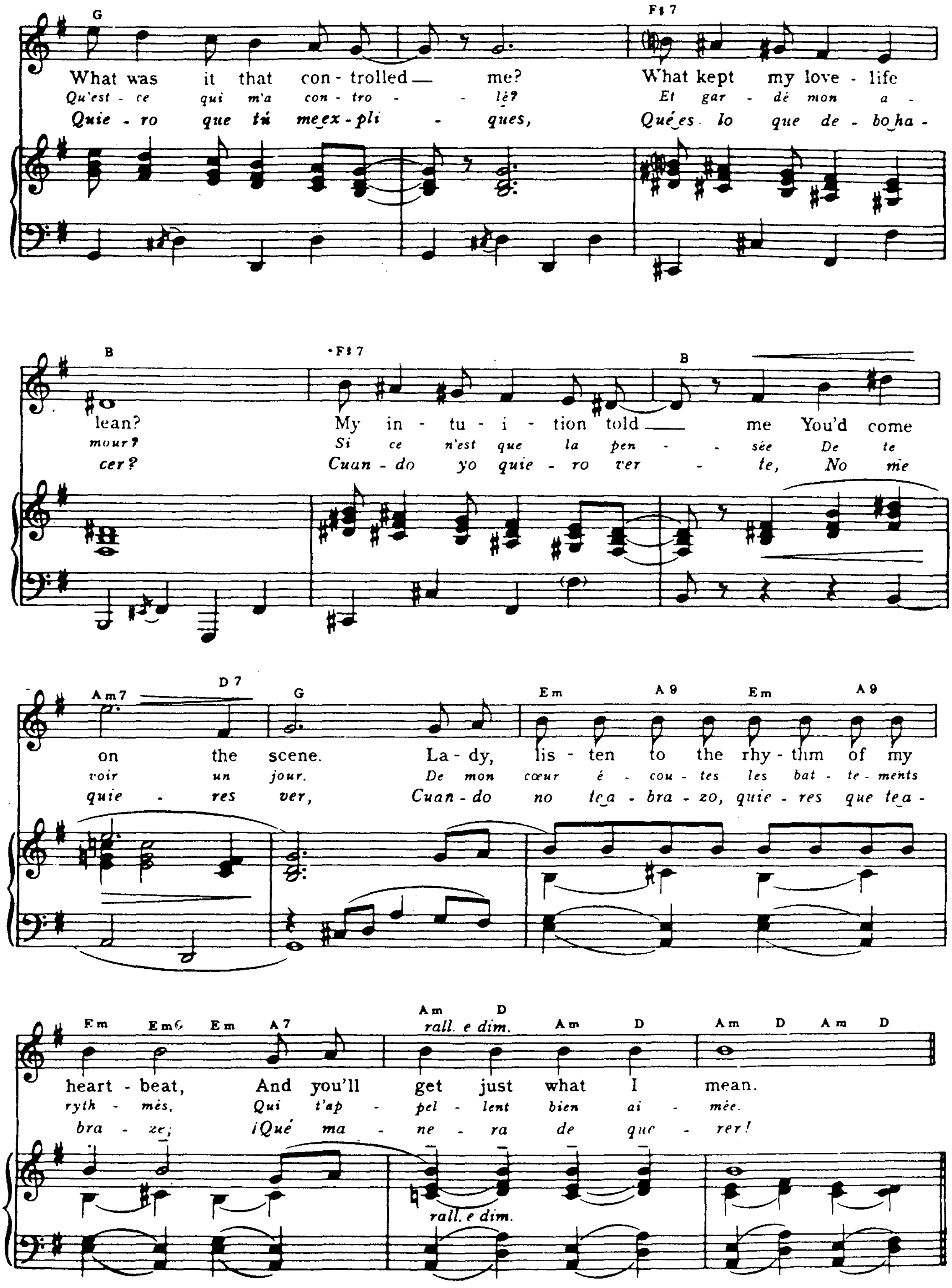

Eb Eb+ Eb6 Eb7 Gm Cm6 Gm Cm Gm D7 Gm
to. Try-ing to smile once in a
A7 b5 D7 Gm F#dim Gm Cm6 Eb Ebdim G D7 Bb7 Fm Bb7
while, But I find it so hard to do, For I'm
Eb Ebdim Eb Bbm6 C7 Adim
danc-ing with tears in my eyes, 'Cause the girl boy in my
Fm7 Bb7 +5 1. Eb B7 Fm7 Bb7 2. Eb Abm6 Eb
arms is-n't you. For I'm you.
p
fz
f
rall.
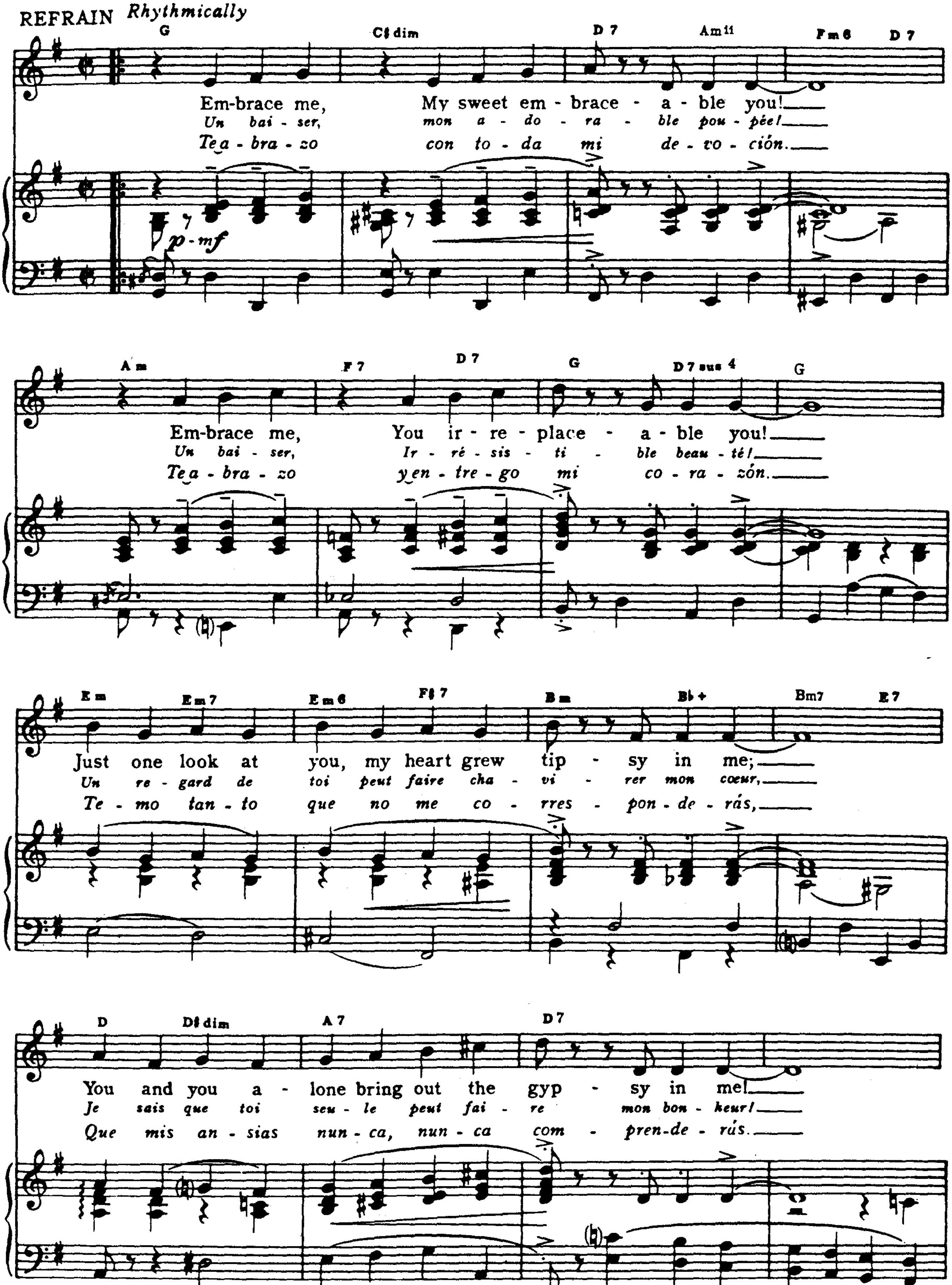
Embraceable You
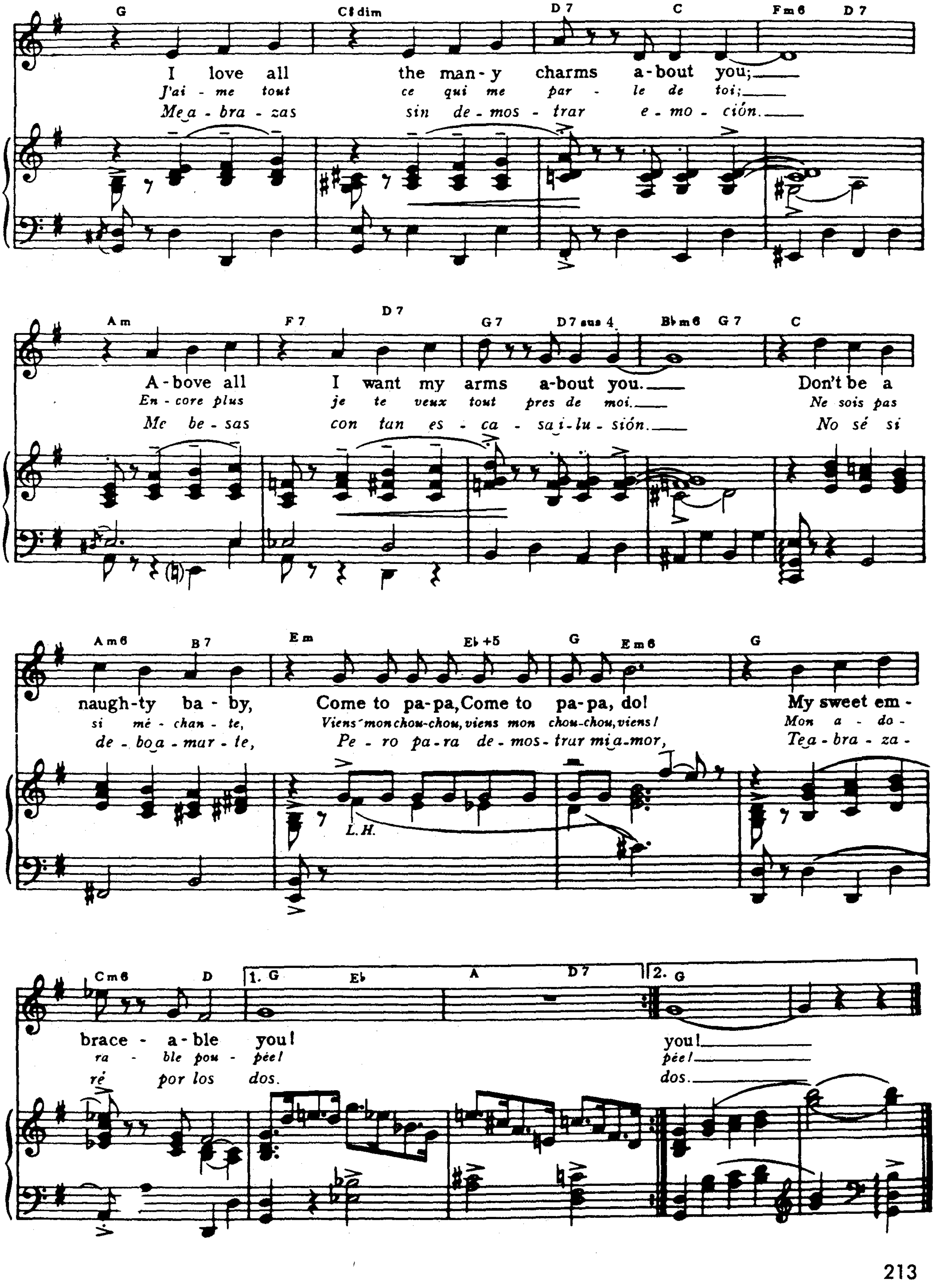
Words by
IRA GERSHWIN
French version by
Emelia Renaud
Spanish version by
JOHNNIE CAMACHO

Music by
GEORGE GERSHWIN




G F♯7
What was it that con-trolled — me? What kept my love-life
Qu'est-ce qui m'a con-tro-lé? Et gar-dé mon a-
Quie-ro que tú me ex-pli-ques, Qué es lo que de-bo ha-
B F♯7 B
lean? My in-tu-i-tion told — me You'd come
mour? Si ce n'est que la pen-sée De te
cer? Cuan-do yo quie-ro ver-te, No me
Am7 D7 G Em A9 Em A9
on the scene. La-dy, lis-ten to the rhy-thm of my
voir un jour. De mon cœur é-cou-tes les bat-te-ments
quie-res ver, Cuan-do no te a-bra-zo, quie-res que te a-
Em Em6 Em A7 Am D rall. e dim. Am D Am D Am D
heart-beat, And you'll get just what I mean.
ryth-més, Qui t'ap-pel-lent bien ai-mée.
bra-ze; ¡Qué ma-ne-ra de que-rer!
rall. e dim.
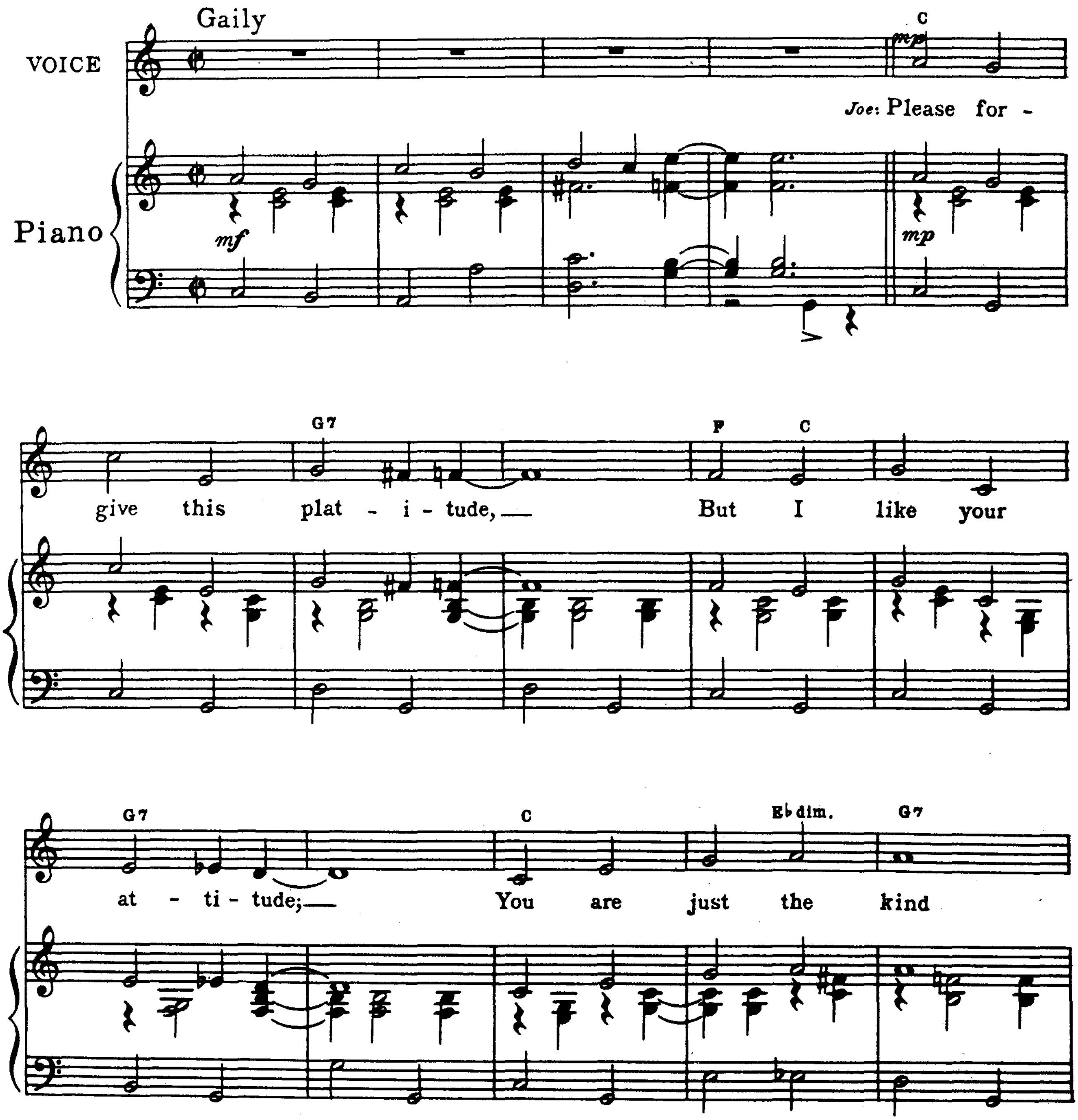

REFRAIN Rhythmically
G C♯dim D7 Am11 Fm6 D7
Em-brace me, My sweet em-brace - a - ble you!
Un bai - ser, mon a - do - ra - ble pou - pée!
Te a - bra - zo con to - da mi de - vo - ción.
Am F7 D7 G D7 sus 4 G
Em-brace me, You ir - re - place - a - ble you!
Un bai - ser, Ir - ré - sis - ti - ble beau - té!
Te a - bra - zo y en - tre - go mi co - ra - zón.
Em Em7 Em6 F♯7 Bm B♭+ Bm7 E7
Just one look at you, my heart grew tip - sy in me;
Un re - gard de toi peut faire cha - vi - rer mon cœur,
Te - mo tan - to que no me co - rres - pon - de - rás,
D D♯dim A7 D7
You and you a - lone bring out the gyp - sy in me!
Je sais que toi seu - le peut fai - re mon bon - heur!
Que mis an - sias nun - ca, nun - ca com - pren - de - rás.
p-mf
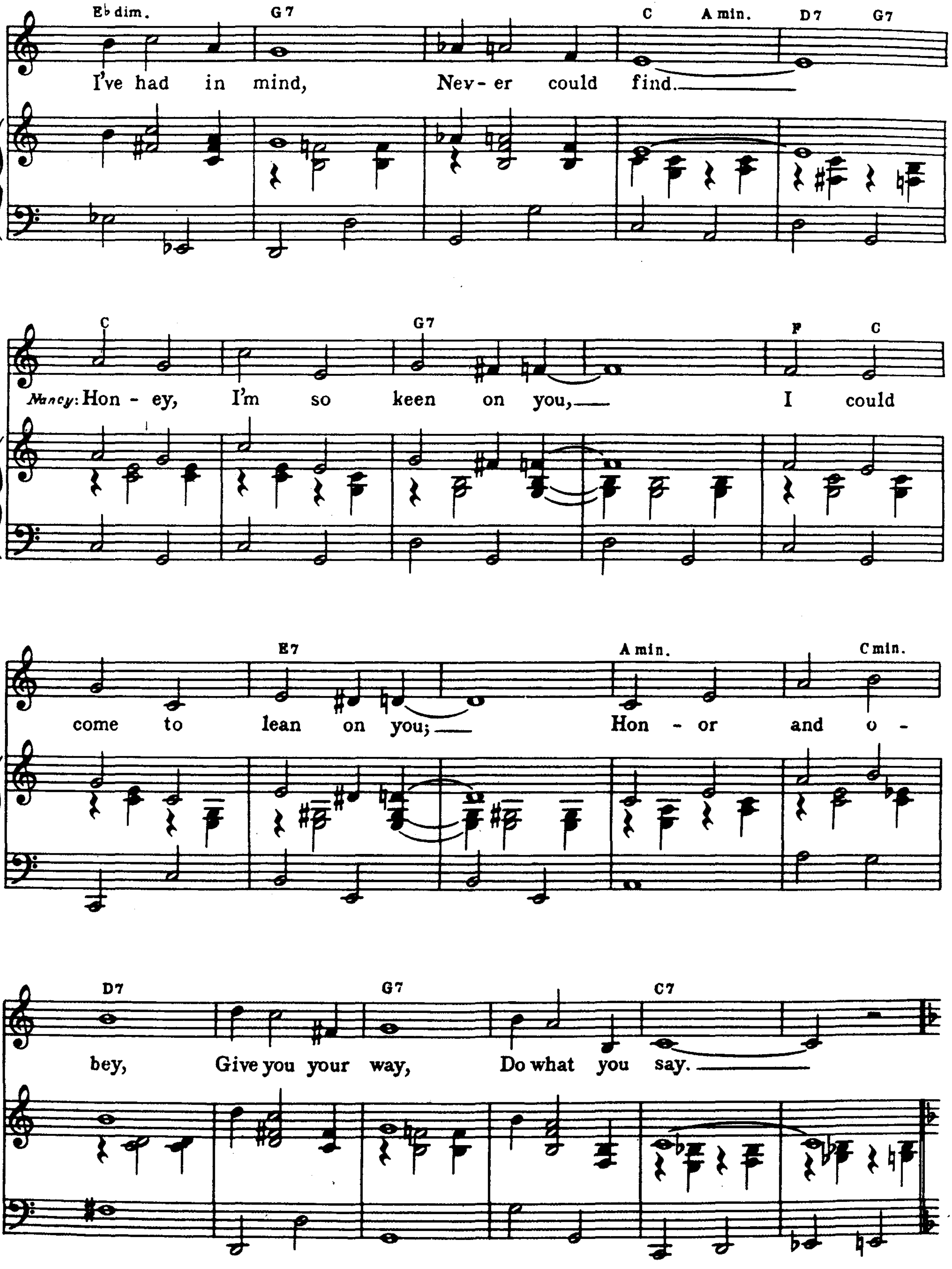

G C♯dim D7 C Fm6 D7
I love all the man-y charms a-bout you;
J'ai-me tout ce qui me par-le de toi;
Me a-bra-zas sin de-mos-trar e-mo-ción.
Am F7 D7 G7 D7 sus 4 B♭m6 G7 C
A-bove all I want my arms a-bout you.
En-core plus je te veux tout pres de moi.
Me be-sas con tan es-ca-sa i-lu-sión.
Don't be a
Ne sois pas
No sé si
Am6 B7 Em E♭+5 G Em6 G
naugh-ty ba-by, Come to pa-pa, Come to pa-pa, do! My sweet em-
si mé-chan-te, Viens mon chou-chou, viens mon chou-chou, viens! Mon a-do-
de-bo a-mar-te, Pe-ro pa-ra de-mos-trar mi a-mor, Te a-bra-za-
L.H.
Cm6 D 1. G E♭ A D7 2. G
brace-a-ble you! you!
ra-ble pou-pée! pée!
ré por los dos. dos.

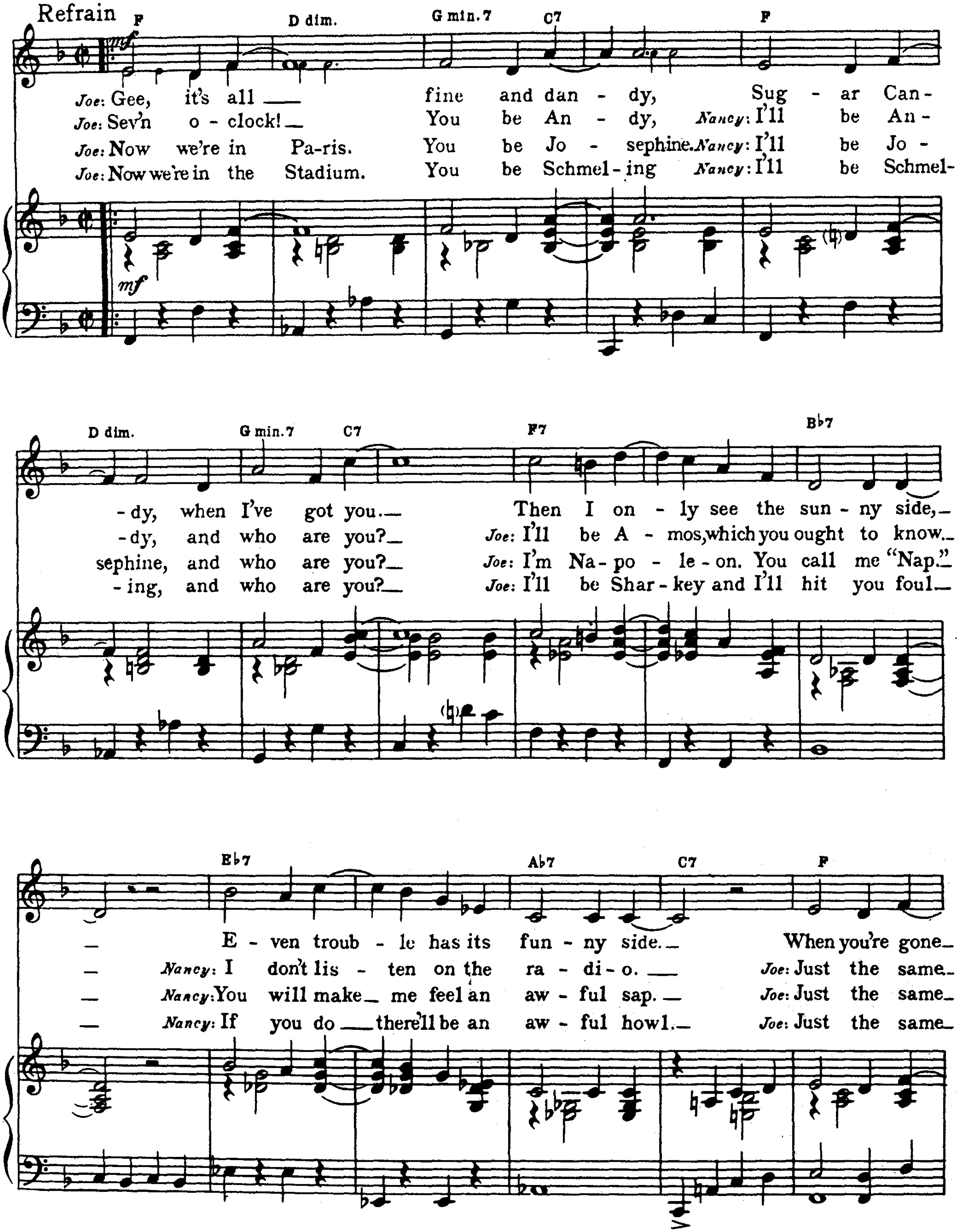
Fine And Dandy

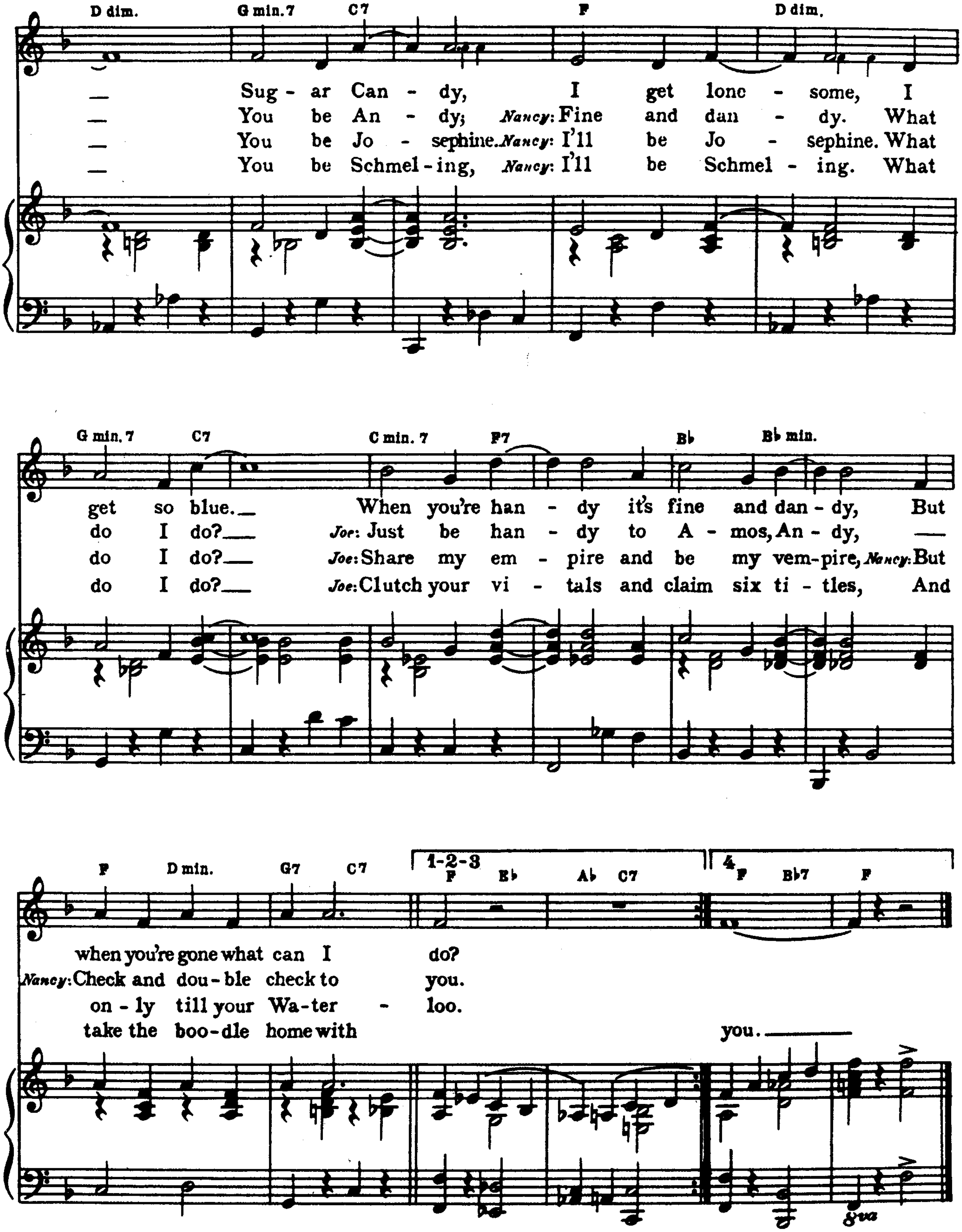
Words by
PAUL JAMES

Music by
KAY SWIFT




E♭ dim. G7 C A min. D7 G7
I've had in mind, Nev - er could find.
C G7 F C
Nancy: Hon - ey, I'm so keen on you, I could
E7 A min. C min.
come to lean on you; Hon - or and o -
D7 G7 C7
bey, Give you your way, Do what you say.
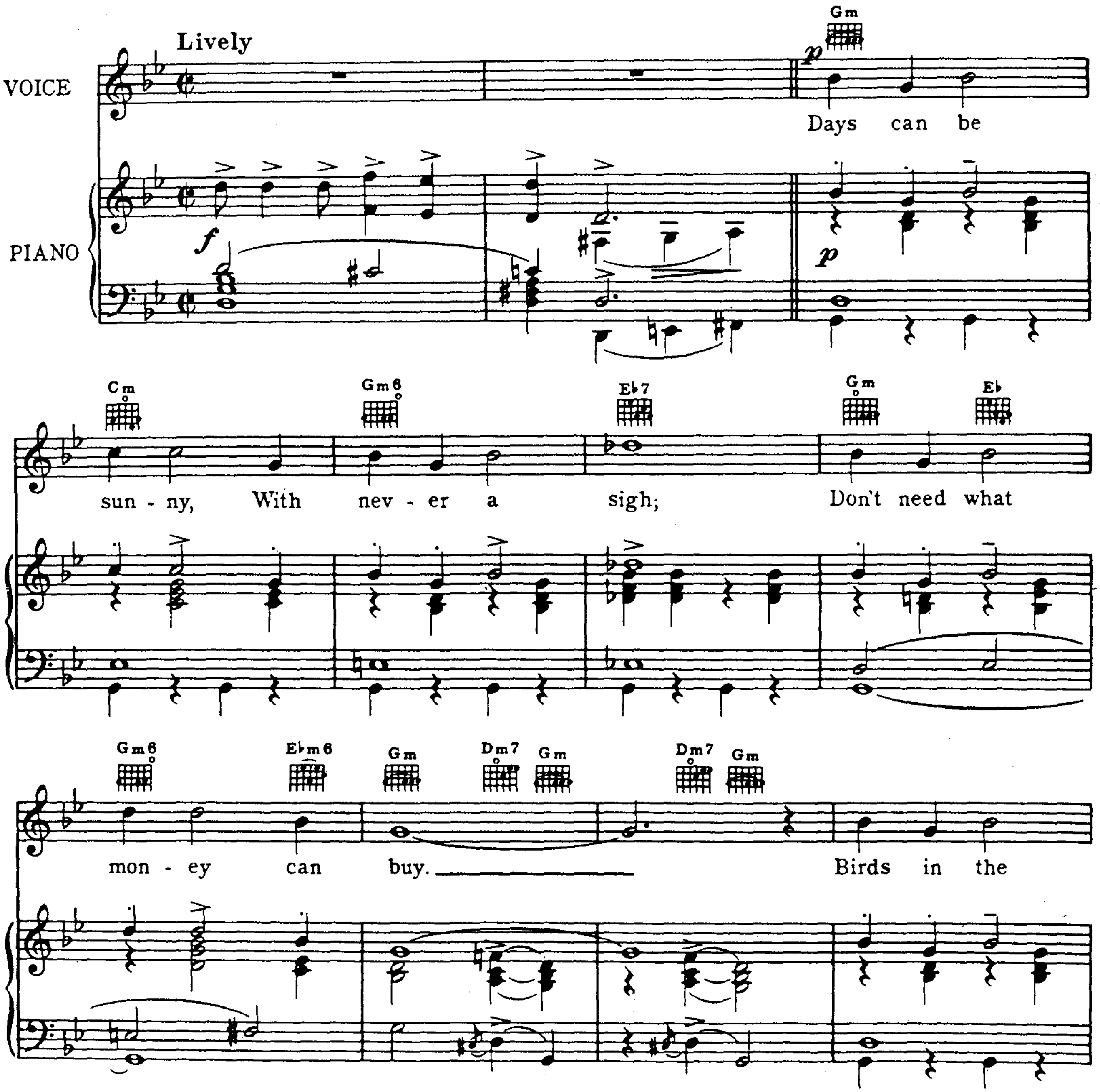

Refrain
F
D dim.
G min.7
C7
F
mf
Joe: Gee, it's all ___ fine and dan - dy, Sug - ar Can -
Joe: Sev'n o - clock! ___ You be An - dy, Nancy: I'll be An -
Joe: Now we're in Pa-ris. You be Jo - sephine. Nancy: I'll be Jo -
Joe: Now we're in the Stadium. You be Schmel - ing Nancy: I'll be Schmel-
D dim.
G min.7
C7
F7
B♭7
- dy, when I've got you. ___ Then I on - ly see the sun - ny side, ___
- dy, and who are you? ___ Joe: I'll be A - mos, which you ought to know. ___
sephine, and who are you? ___ Joe: I'm Na - po - le - on. You call me "Nap." ___
- ing, and who are you? ___ Joe: I'll be Shar - key and I'll hit you foul ___
E♭7
A♭7
C7
F
— E - ven troub - le has its fun - ny side. ___ When you're gone ___
— Nancy: I don't lis - ten on the ra - di - o. ___ Joe: Just the same ___
— Nancy: You will make ___ me feel an aw - ful sap. ___ Joe: Just the same ___
— Nancy: If you do ___ there'll be an aw - ful howl. ___ Joe: Just the same ___
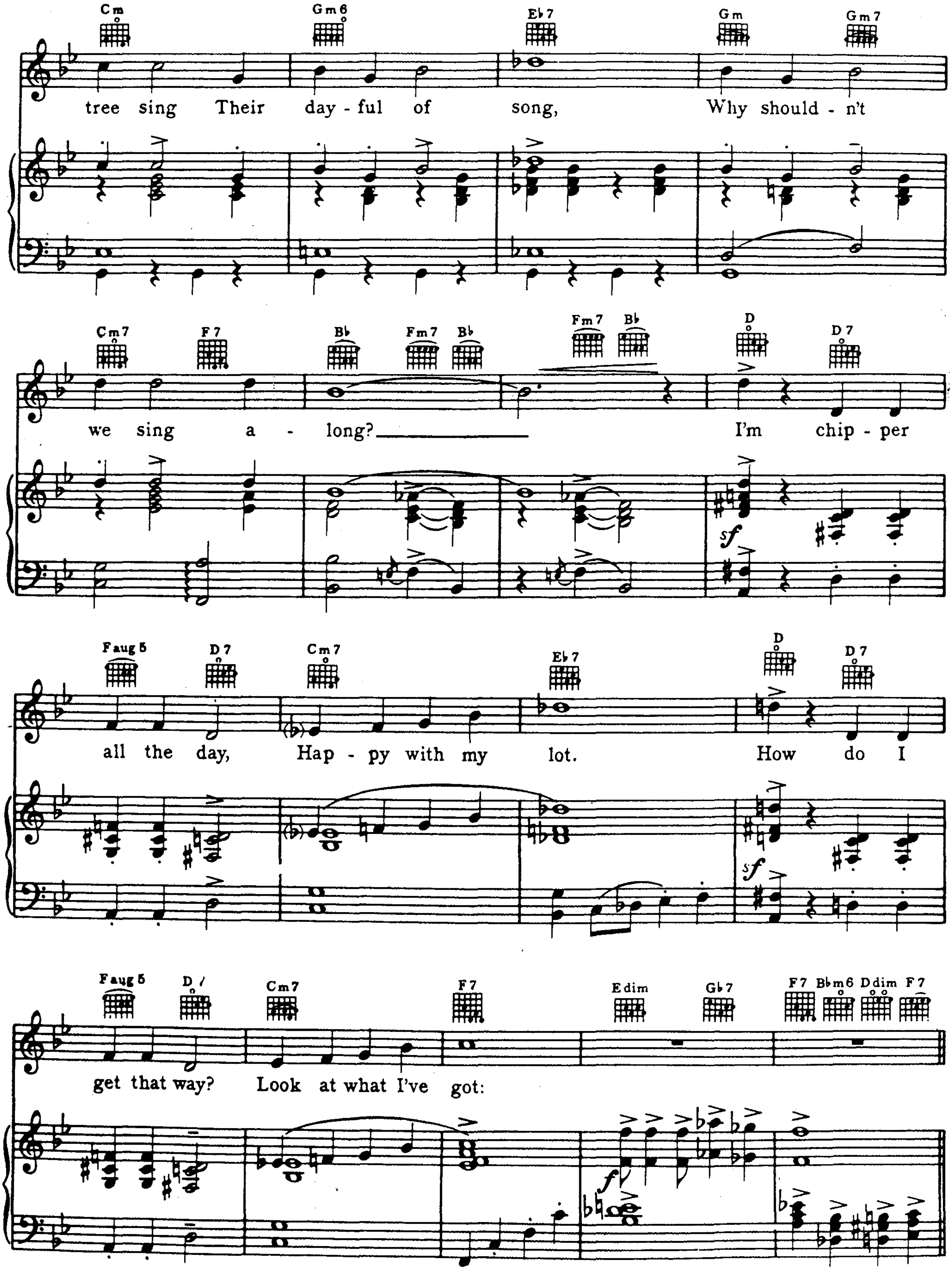

D dim. G min.7 C7 F D dim.
— Sug - ar Can - dy, I get lone - some, I
— You be An - dy; Nancy: Fine and dan - dy. What
— You be Jo - sephine. Nancy: I'll be Jo - sephine. What
— You be Schmel - ing, Nancy: I'll be Schmel - ing. What
G min. 7 C7 C min. 7 F7 B♭ B♭ min.
get so blue. When you're han - dy it's fine and dan - dy, But
do I do? Joe: Just be han - dy to A - mos, An - dy,
do I do? Joe: Share my em - pire and be my vem - pire, Nancy: But
do I do? Joe: Clutch your vi - tals and claim six ti - tles, And
F D min. G7 C7 1-2-3 F B♭ A♭ C7 4 F B♭7 F
when you're gone what can I do?
Nancy: Check and dou - ble check to you.
on - ly till your Wa - ter - loo.
take the boo - dle home with you.
8va
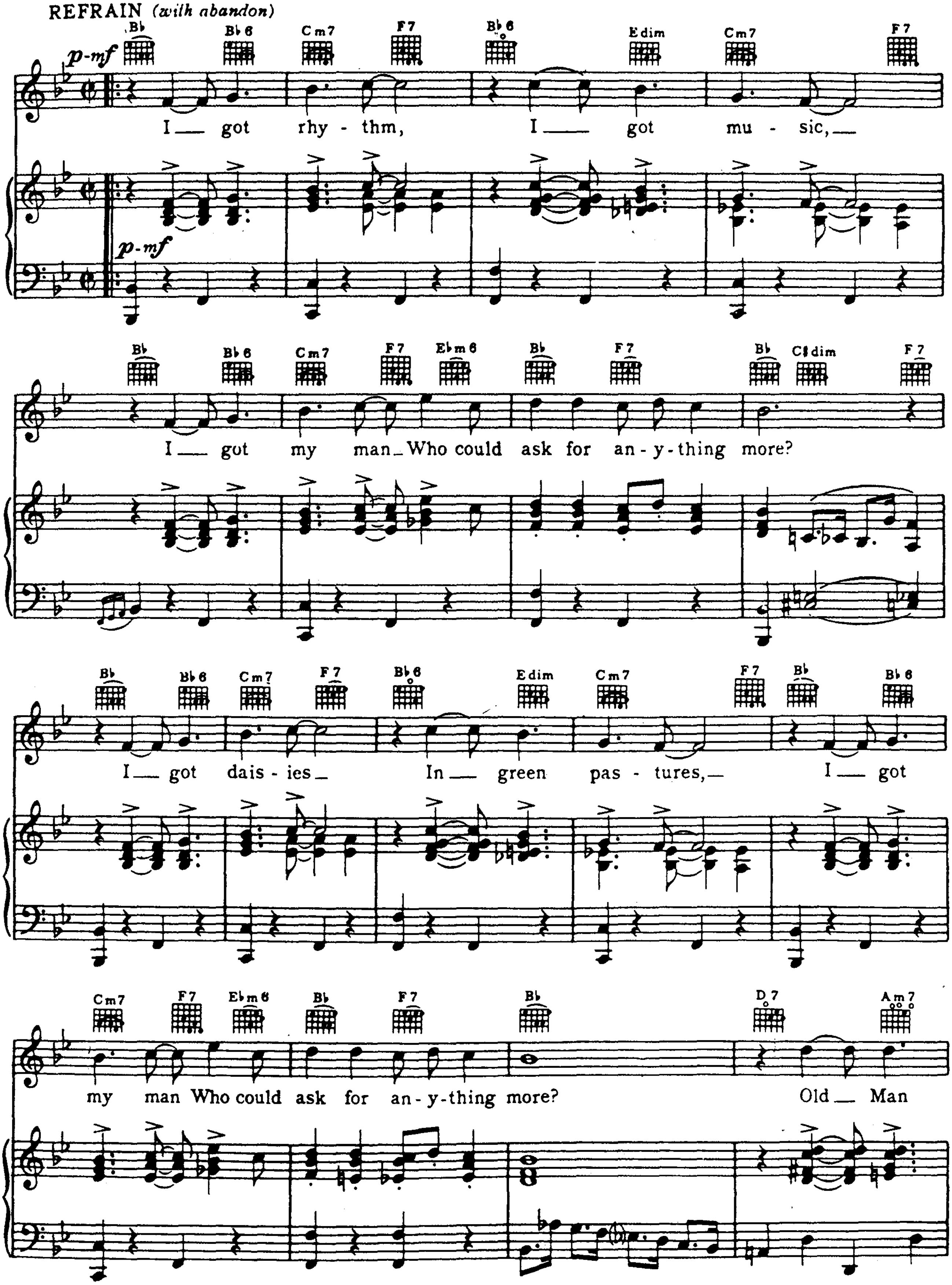
I GOT RHYTHM
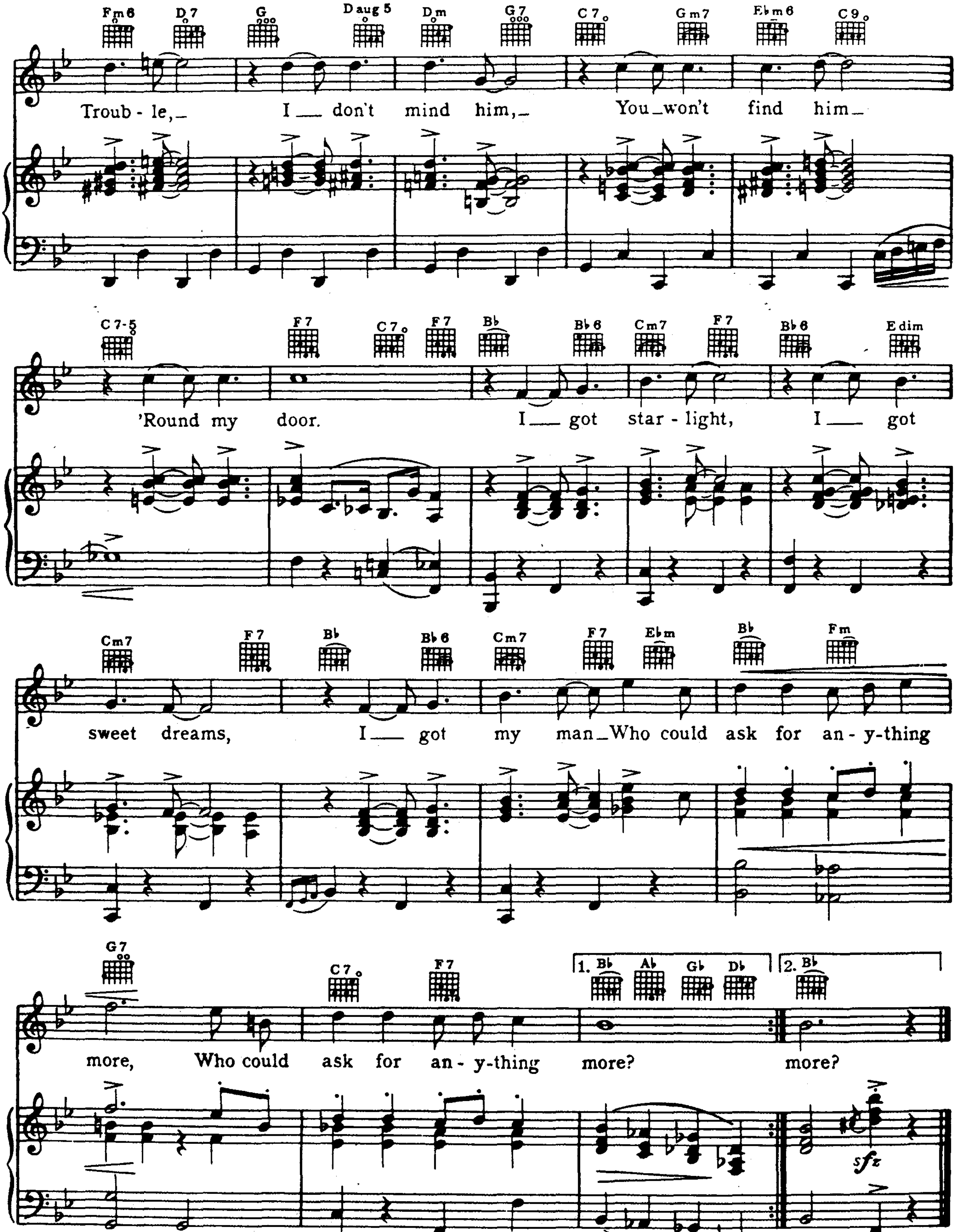
Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN




Cm Gm6 Eb7 Gm Gm7
tree sing Their day - ful of song, Why should - n't
Cm7 F7 Bb Fm7 Bb Fm7 Bb D D7
we sing a - long? I'm chip - per
sf
Faug5 D7 Cm7 Eb7 D D7
all the day, Hap - py with my lot. How do I
sf
Faug5 D7 Cm7 F7 Edim Gb7 F7 Bbm6 Ddim F7
get that way? Look at what I've got:
f


REFRAIN (with abandon)
p-mf
Bb Bb6 Cm7 F7 Bb6 Edim Cm7 F7
I got rhythm, I got music,
Bb Bb6 Cm7 F7 Ebm6 Bb F7 Bb C#dim F7
I got my man Who could ask for anything more?
Bb Bb6 Cm7 F7 Bb6 Edim Cm7 F7 Bb Bb6
I got daisies In green pastures, I got
Cm7 F7 Ebm6 Bb F7 Bb D7 Am7
my man Who could ask for anything more? Old Man



Bar 3rd fret with 1st finger and use 2nd and 3rd finger on remaining dots
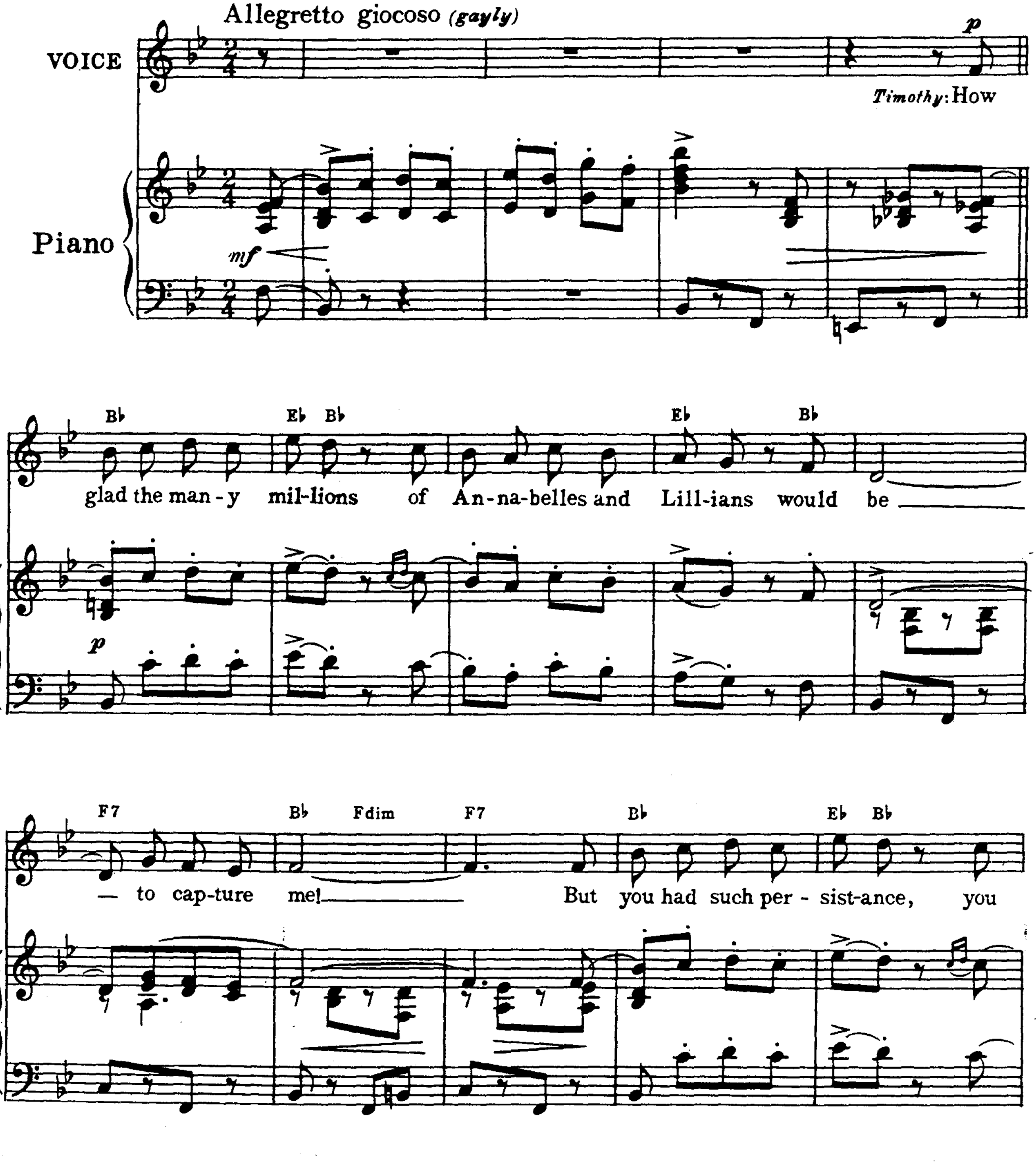
I've Got A Crush On You
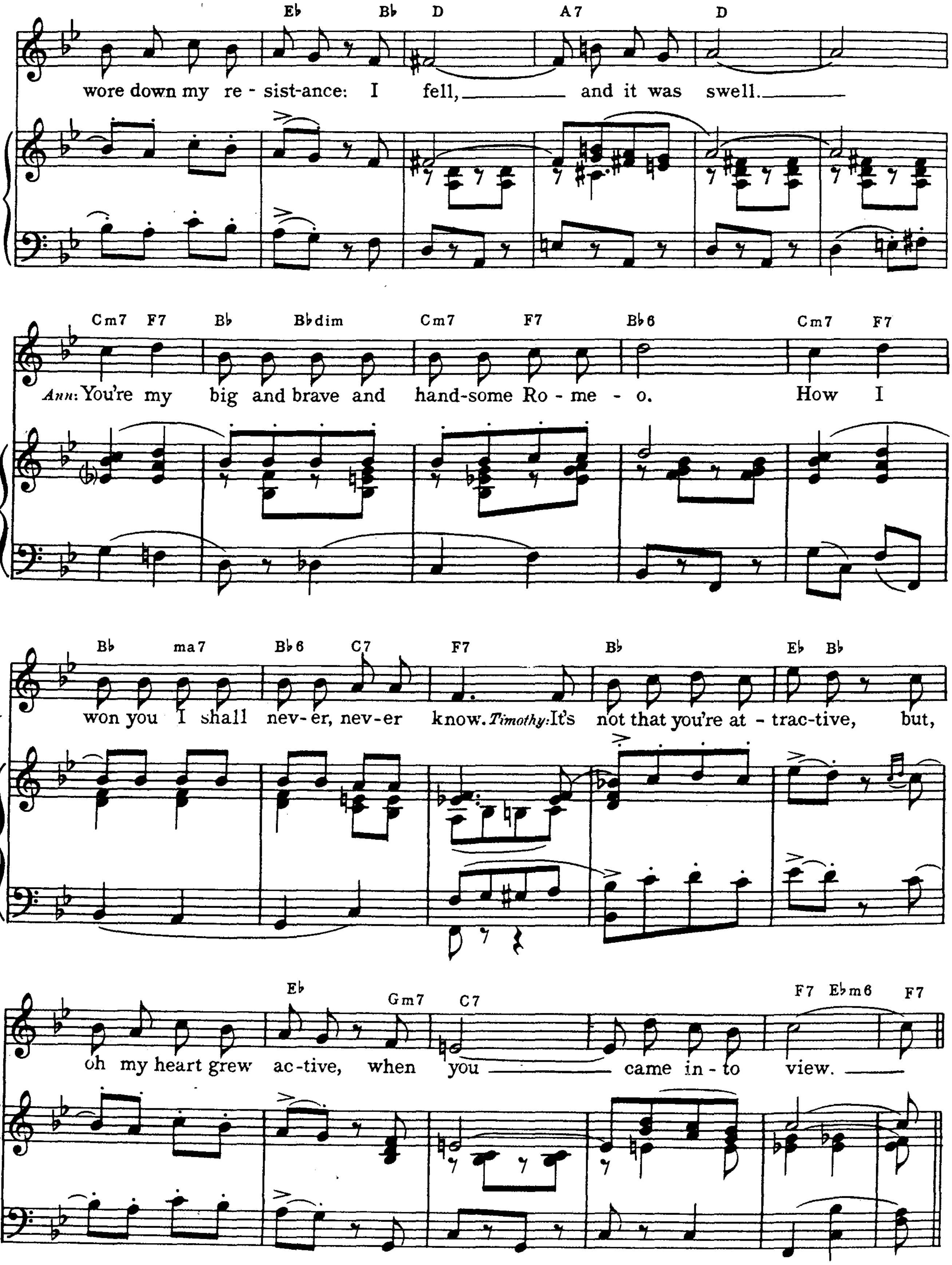
Duet
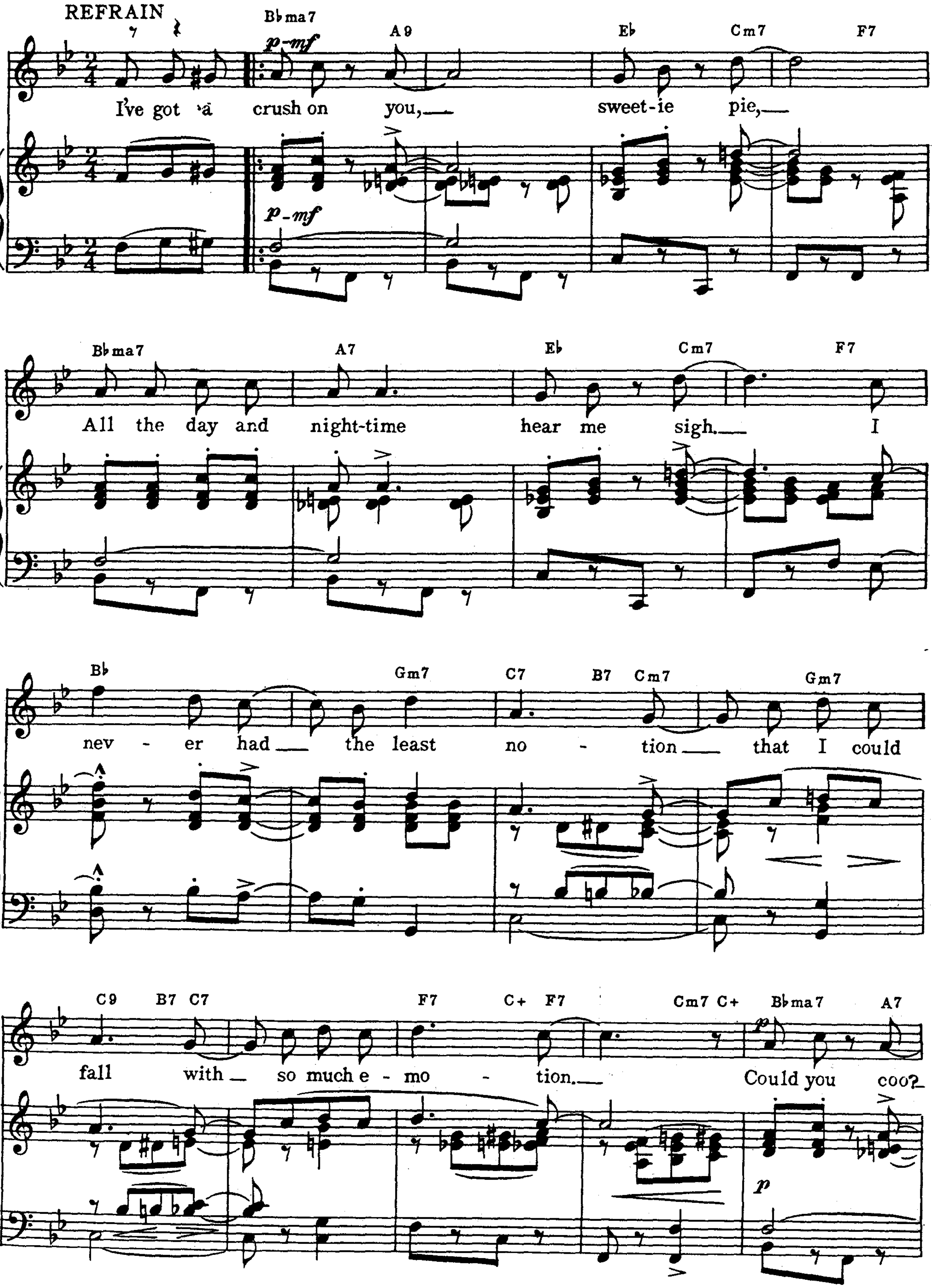
(Ann-Timothy)
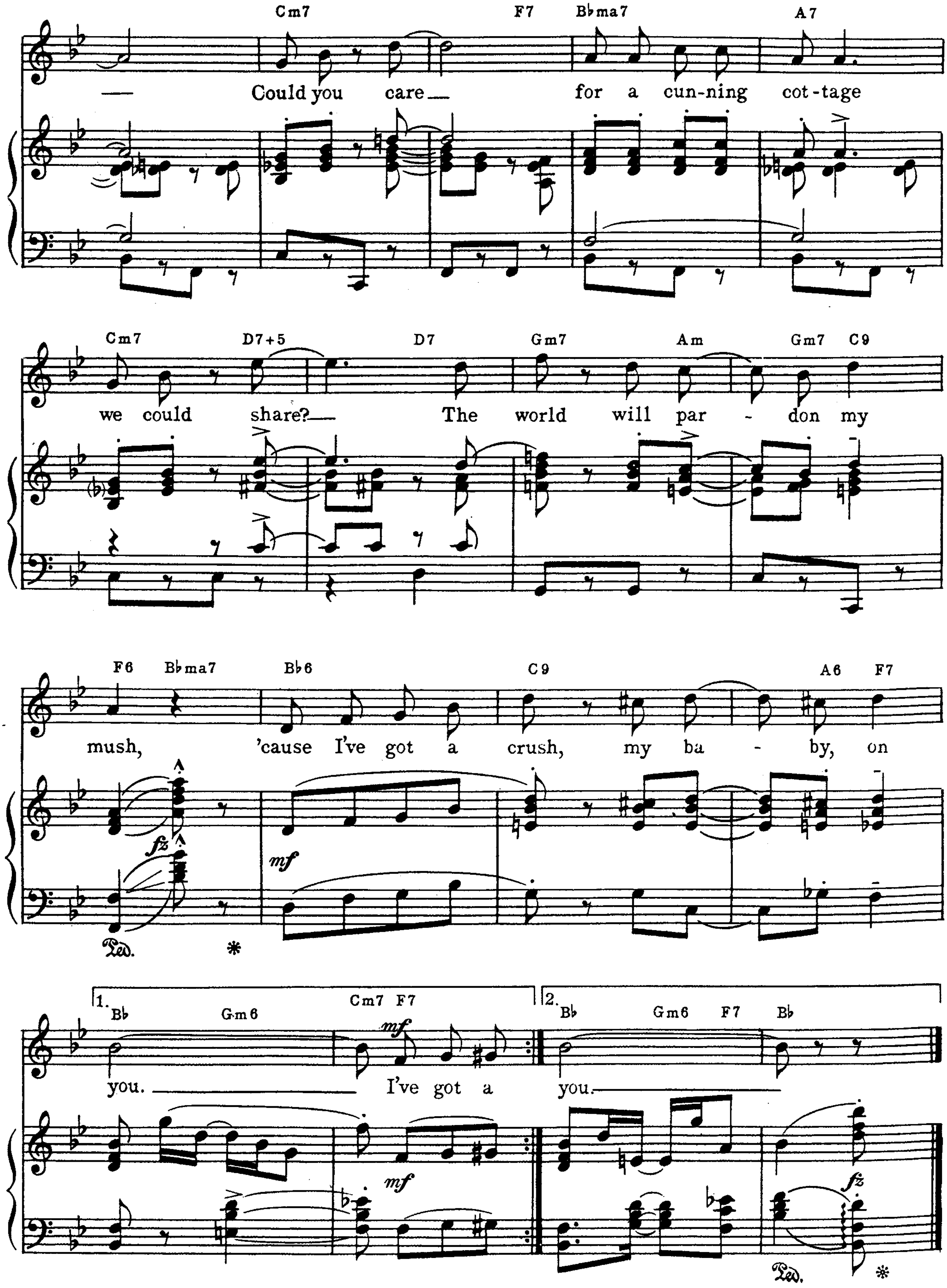
Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN
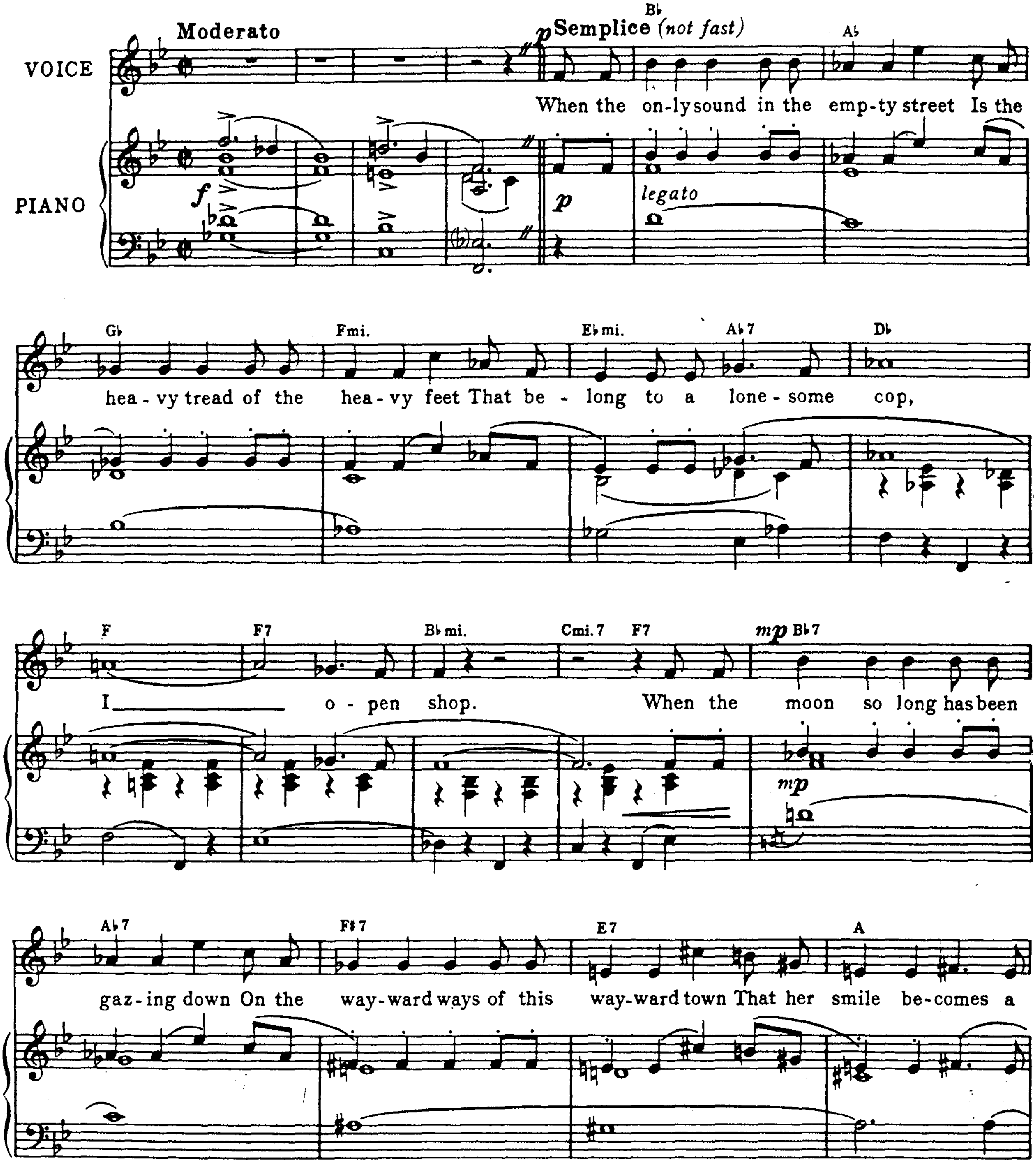



E♭ B♭ D A7 D
wore down my re - sist-ance: I fell, and it was swell.
Cm7 F7 B♭ B♭dim Cm7 F7 B♭6 Cm7 F7
Ann: You're my big and brave and hand-some Ro - me - o. How I
B♭ ma7 B♭6 C7 F7 B♭ E♭ B♭
won you I shall nev-er, nev-er know. Timothy: It's not that you're at - trac-tive, but,
E♭ Gm7 C7 F7 E♭m6 F7
oh my heart grew ac-tive, when you came in - to view.
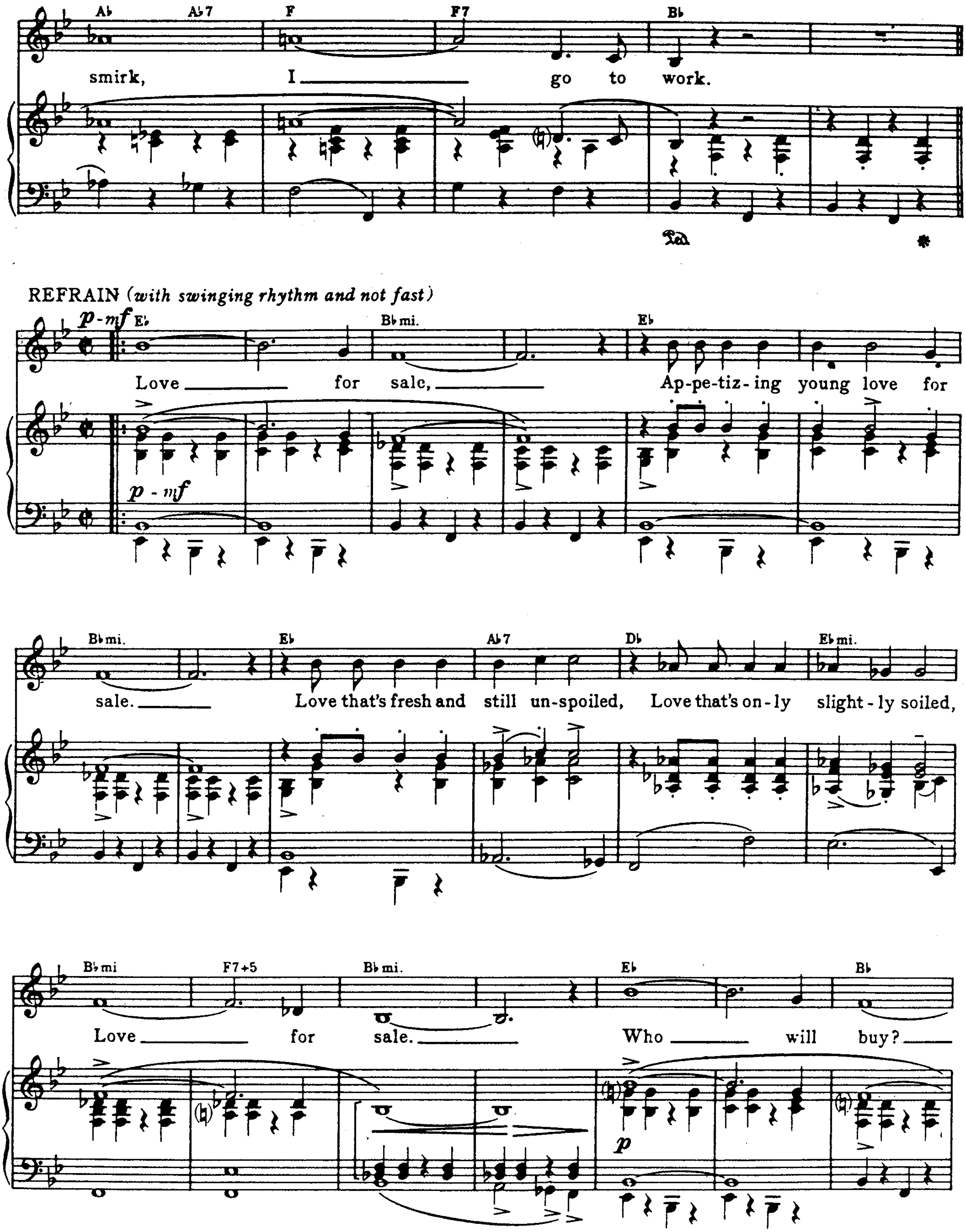

REFRAIN
B♭ma7 A9 E♭ Cm7 F7
p-mf
I've got a crush on you, sweet-ie pie,
B♭ma7 A7 E♭ Cm7 F7
All the day and night-time hear me sigh. I
B♭ Gm7 C7 B7 Cm7 Gm7
nev - er had the least no - tion that I could
C9 B7 C7 F7 C+ F7 Cm7 C+ B♭ma7 A7
fall with so much e - mo - tion. Could you coo?
p
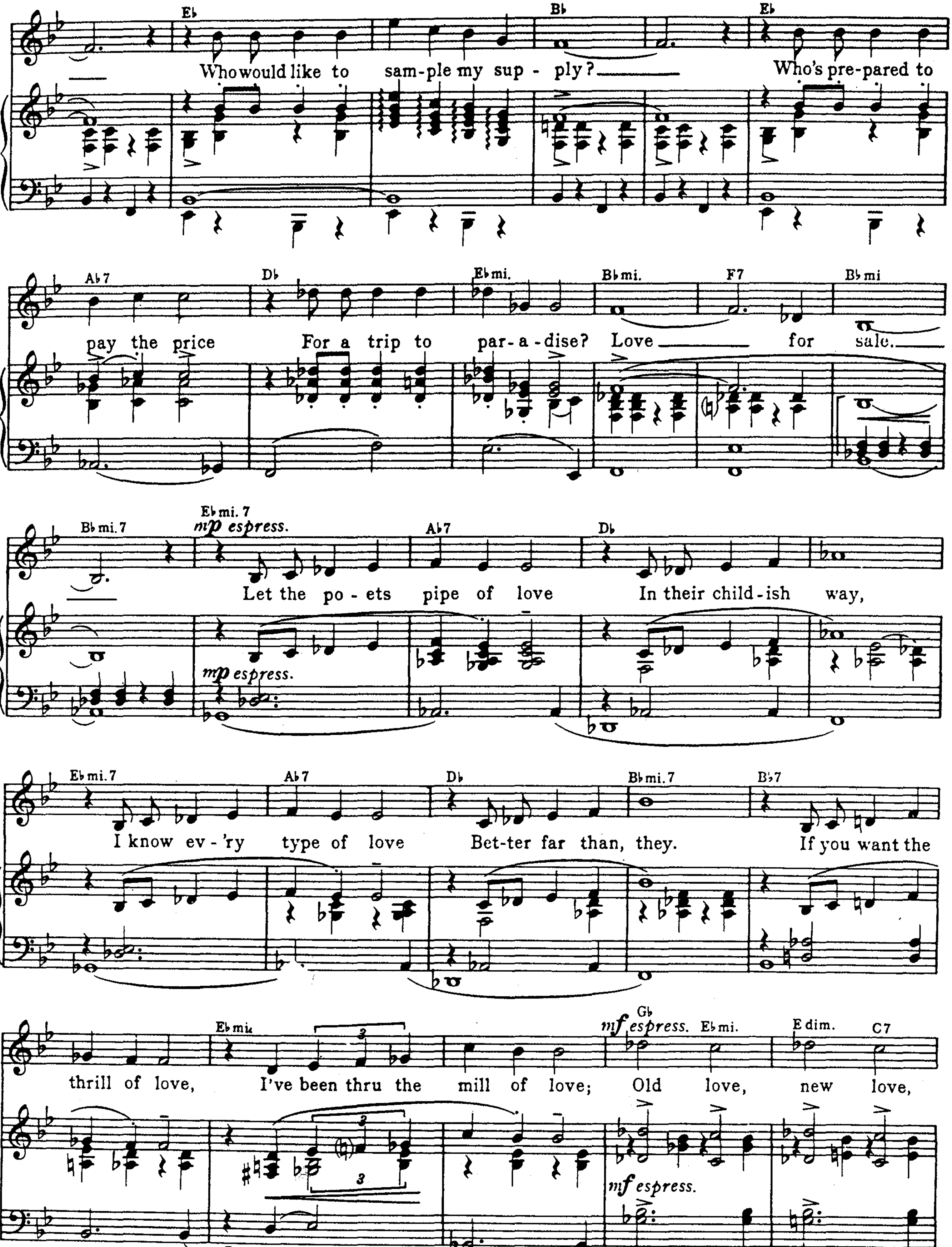

Cm7 F7 B♭ma7 A7
Could you care for a cun-ning cot-tage
Cm7 D7+5 D7 Gm7 Am Gm7 C9
we could share? The world will par - don my
F6 B♭ma7 B♭6 C9 A6 F7
mush, 'cause I've got a crush, my ba - by, on
1. B♭ Gm6 Cm7 F7
you. I've got a
2. B♭ Gm6 F7 B♭
you.
mf
fz
mf
mf
fz
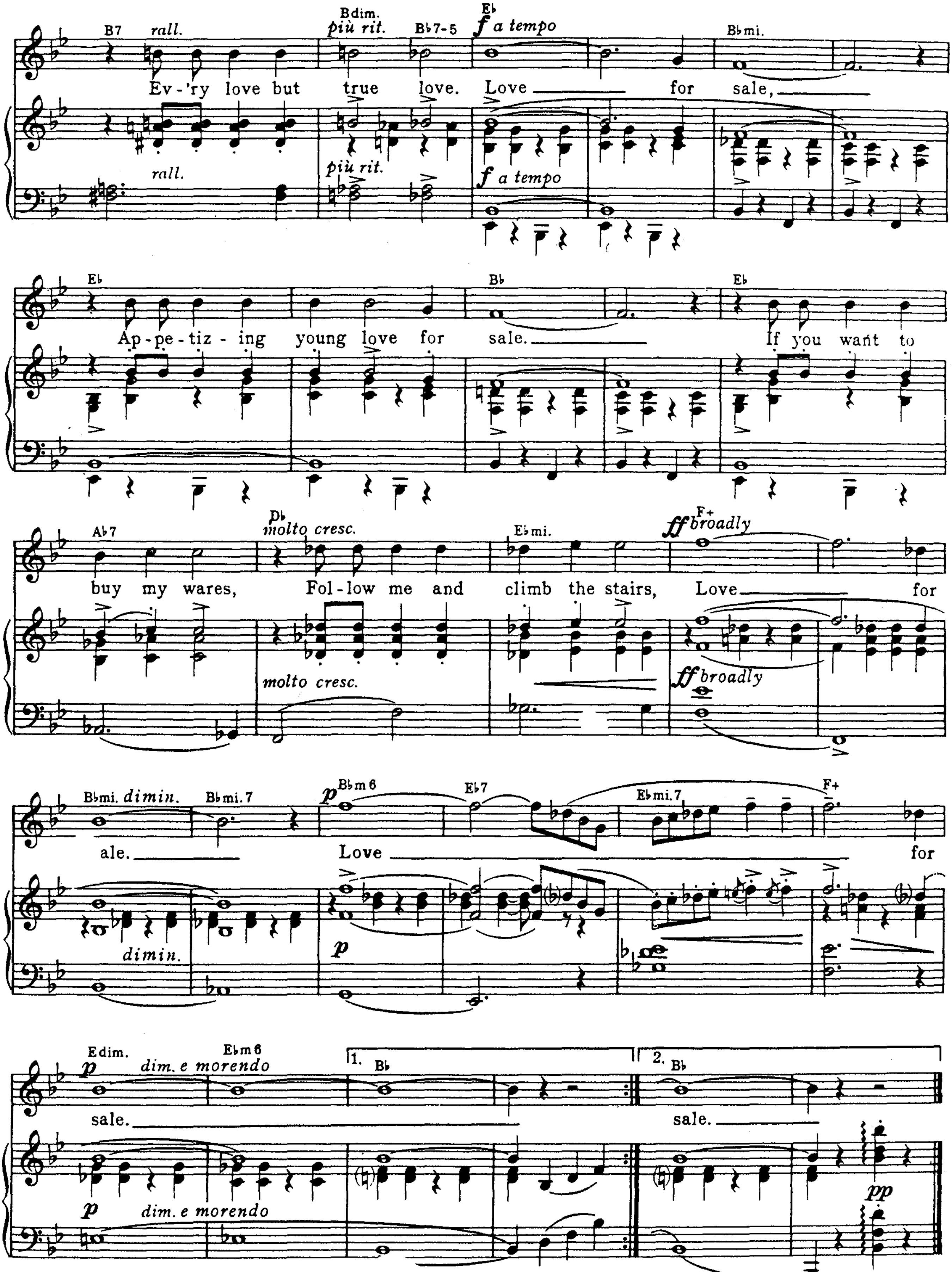
LOVE FOR SALE

Words and Music by
COLE PORTER




A♭ A♭7 F F7 B♭
smirk, I go to work.
Ped. *
REFRAIN (with swinging rhythm and not fast)
p - mf
E♭ B♭mi. E♭
Love for sale, Ap-pe-tiz-ing young love for
B♭mi. E♭ A♭7 D♭ E♭mi.
sale. Love that's fresh and still un-spoiled, Love that's on-ly slight-ly soiled,
B♭mi F7+5 B♭mi. E♭ B♭
Love for sale. Who will buy?
p
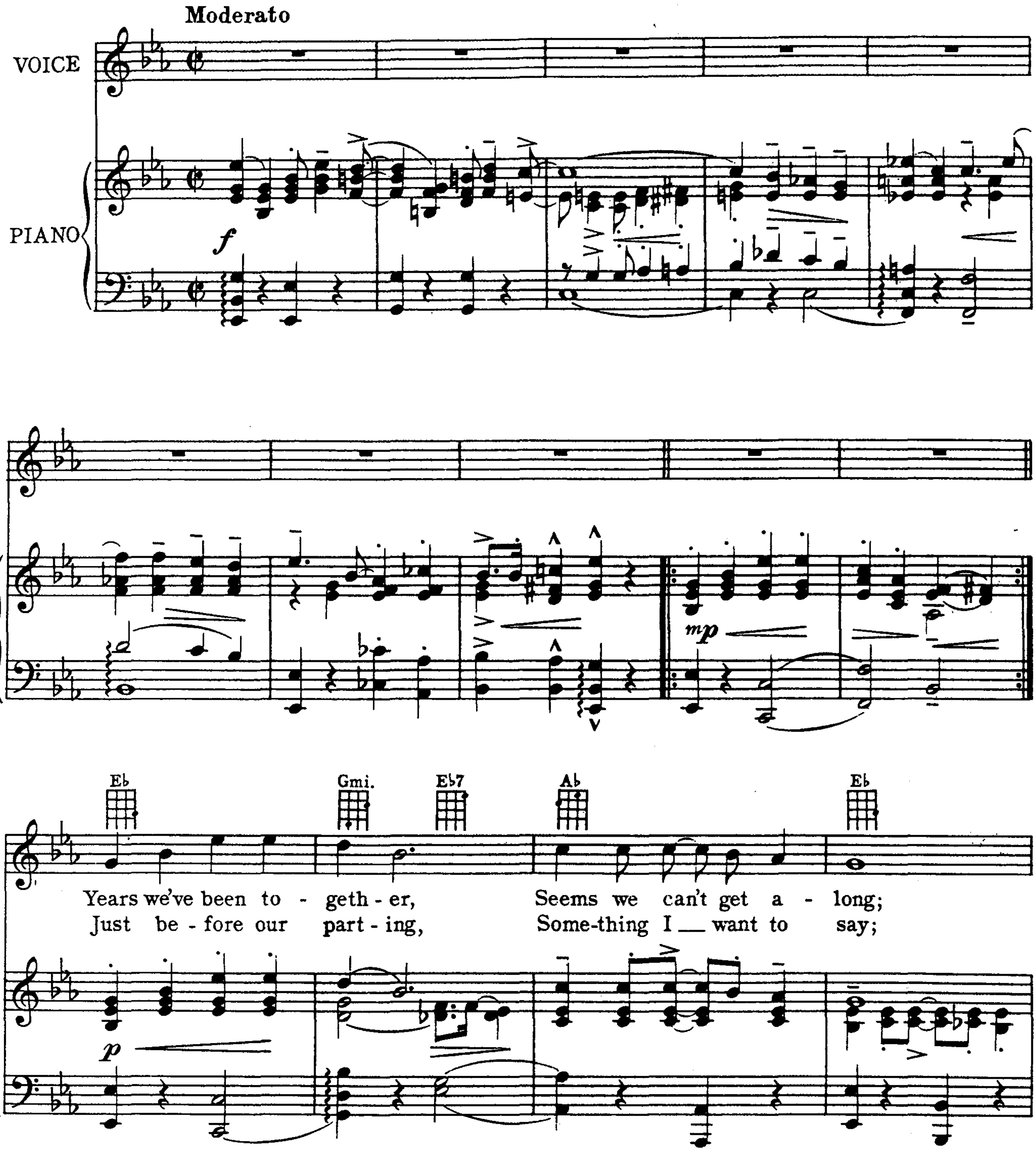

Eb Bb Eb
Who would like to sample my supply? Who's prepared to
Ab7 Db Ebmi. Bbmi. F7 Bbmi
pay the price For a trip to par-a-dise? Love for sale.
Bbmi.7 Ebmi.7 mp espress. Ab7 Db
Let the po-ets pipe of love In their child-ish way,
mp espress.
Ebmi.7 Ab7 Db Bbmi.7 Bb7
I know ev-'ry type of love Bet-ter far than, they. If you want the
Ebmi. Gb mf espress. Ebmi. E dim. C7
thrill of love, I've been thru the mill of love; Old love, new love,
mf espress.
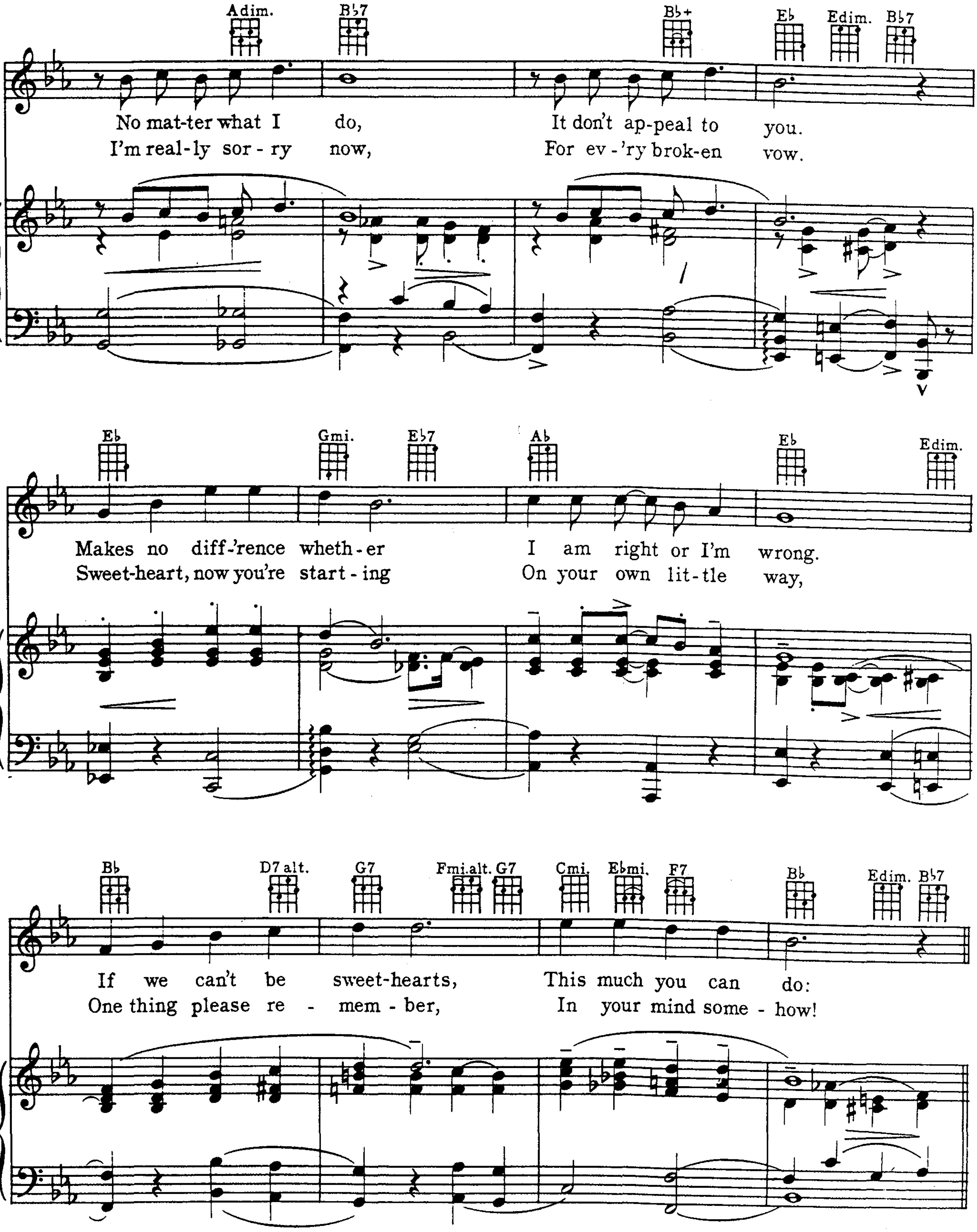

B7 rall. Bdim. più rit. B♭7-5 E♭ f a tempo B♭mi.
Ev-'ry love but true love. Love for sale,
rall. più rit. f a tempo
E♭ B♭ E♭
Ap-pe-tiz-ing young love for sale. If you want to
A♭7 D♭ molto cresc. E♭mi. F+ ff broadly
buy my wares, Fol-low me and climb the stairs, Love for
molto cresc. ff broadly
B♭mi. dimin. B♭mi.7 p B♭m6 E♭7 E♭mi.7 F+
ale. Love for
dimin. p
Edim. p dim. e morendo E♭m6 1. B♭ 2. B♭
sale. sale.
p dim. e morendo pp
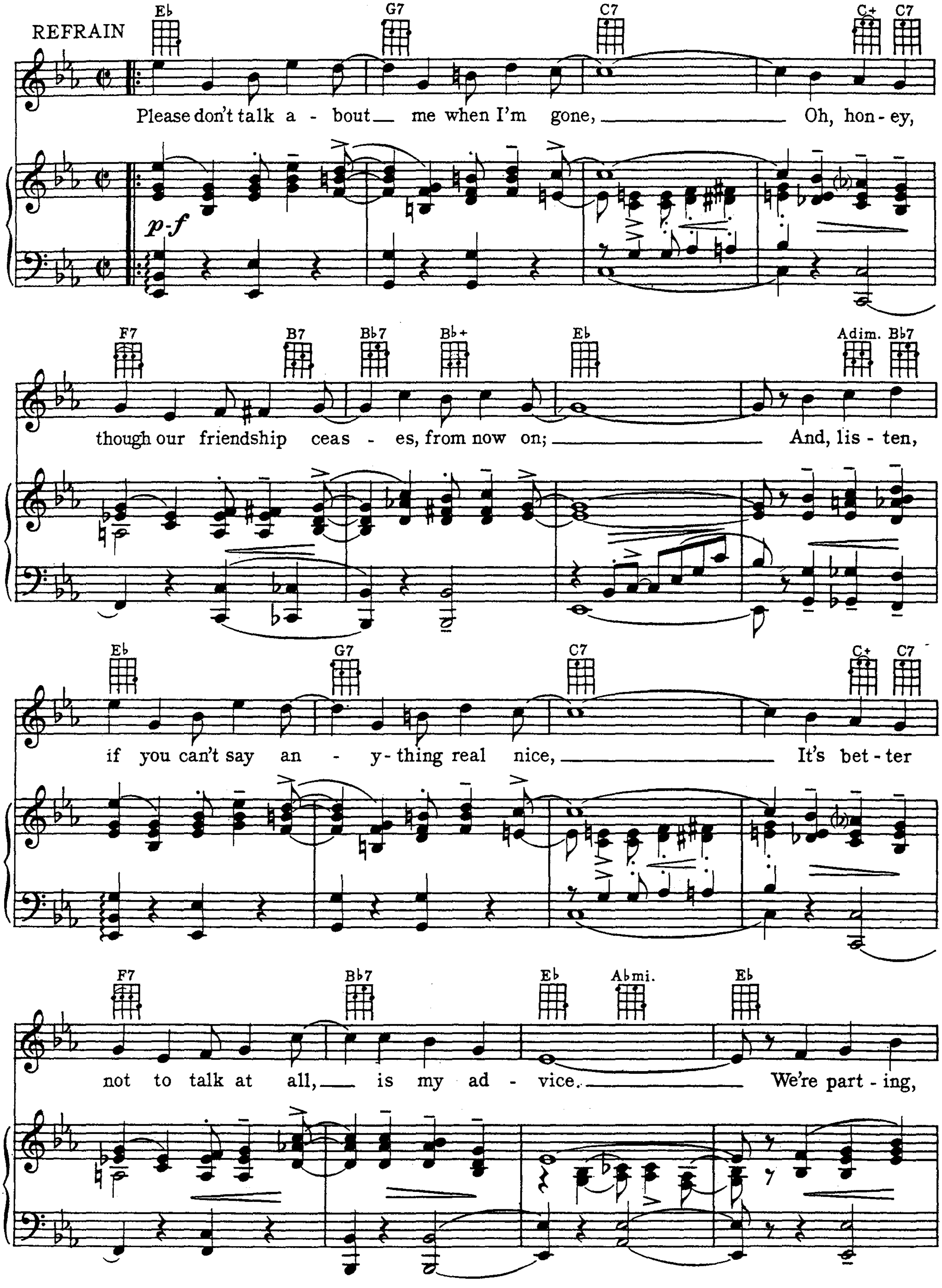
Please Don't Talk About Me When I'm Gone
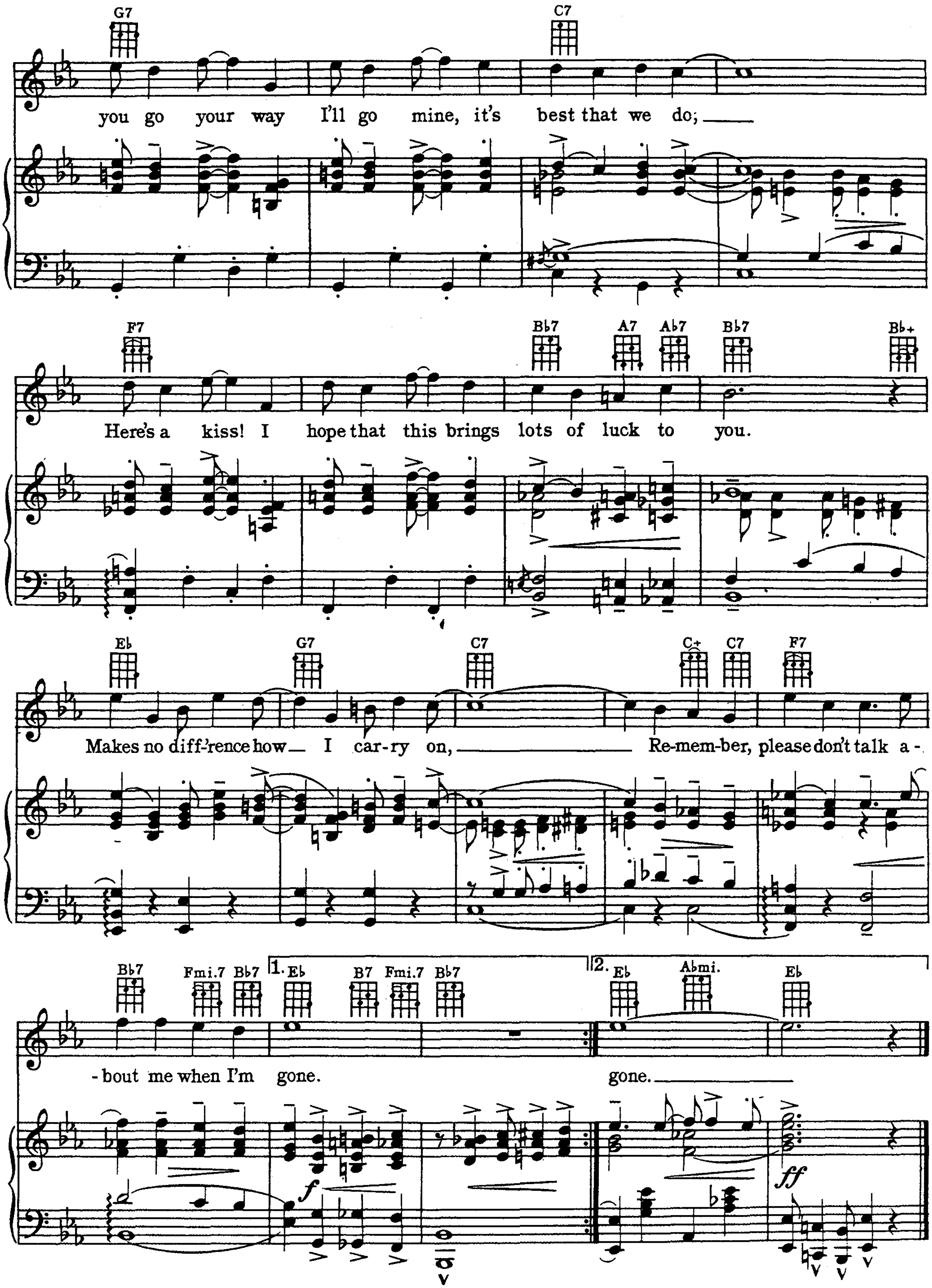
Tune Ukulele
4 3 2 1
B♭ E♭ G C

By SIDNEY CLARE,
SAM H. STEPT
and BEE PALMER




Adim. B♭7 B♭+ E♭ Edim. B♭7
No mat-ter what I do, It don't ap-peal to you.
I'm real-ly sor-ry now, For ev-'ry brok-en vow.
E♭ Gmi. E♭7 A♭ E♭ Edim.
Makes no diff-'rence wheth-er I am right or I'm wrong.
Sweet-heart, now you're start-ing On your own lit-tle way,
B♭ D7 alt. G7 Fmi.alt. G7 Cmi. E♭mi. F7 B♭ Edim. B♭7
If we can't be sweet-hearts, This much you can do:
One thing please re-mem-ber, In your mind some-how!
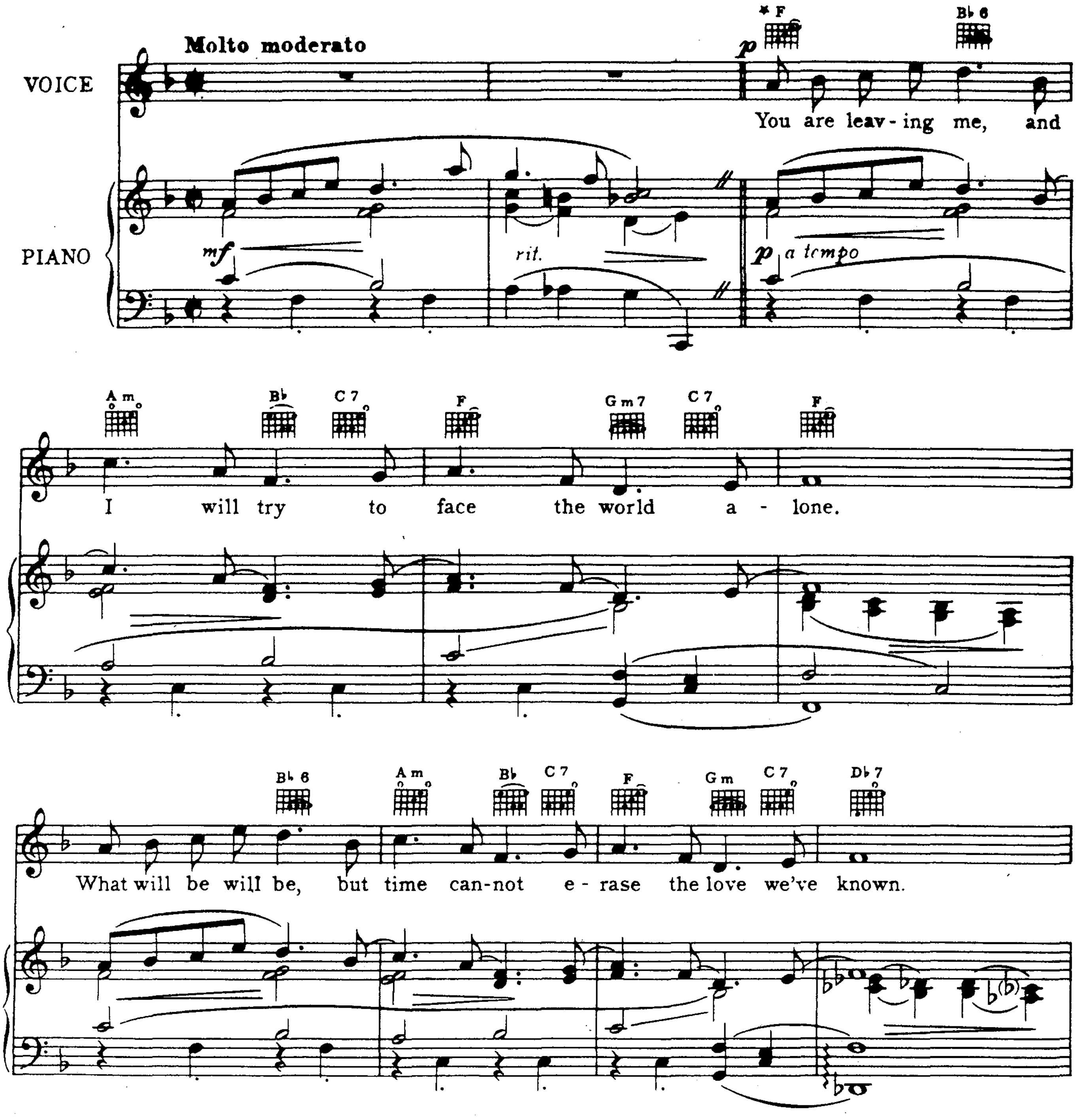

REFRAIN
Eb G7 C7 C+ C7
p-f
Please don't talk a - bout — me when I'm gone, — Oh, hon - ey,
F7 B7 Bb7 Bb+ Eb Adim. Bb7
though our friendship ceas - es, from now on; — And, lis - ten,
Eb G7 C7 C+ C7
if you can't say an - y - thing real nice, — It's bet - ter
F7 Bb7 Eb Abmi. Eb
not to talk at all, — is my ad - vice. — We're part - ing,


G7
C7
you go your way I'll go mine, it's best that we do;
F7
Bb7
A7
Ab7
Bb7
Bb+
Here's a kiss! I hope that this brings lots of luck to you.
Eb
G7
C7
C+
C7
F7
Makes no diff-'rence how I car-ry on,
Re-mem-ber, please don't talk a-
Bb7
Fmi.7
Bb7
1. Eb
B7
Fmi.7
Bb7
2. Eb
Abmi.
Eb
-bout me when I'm gone.
gone.
f
ff
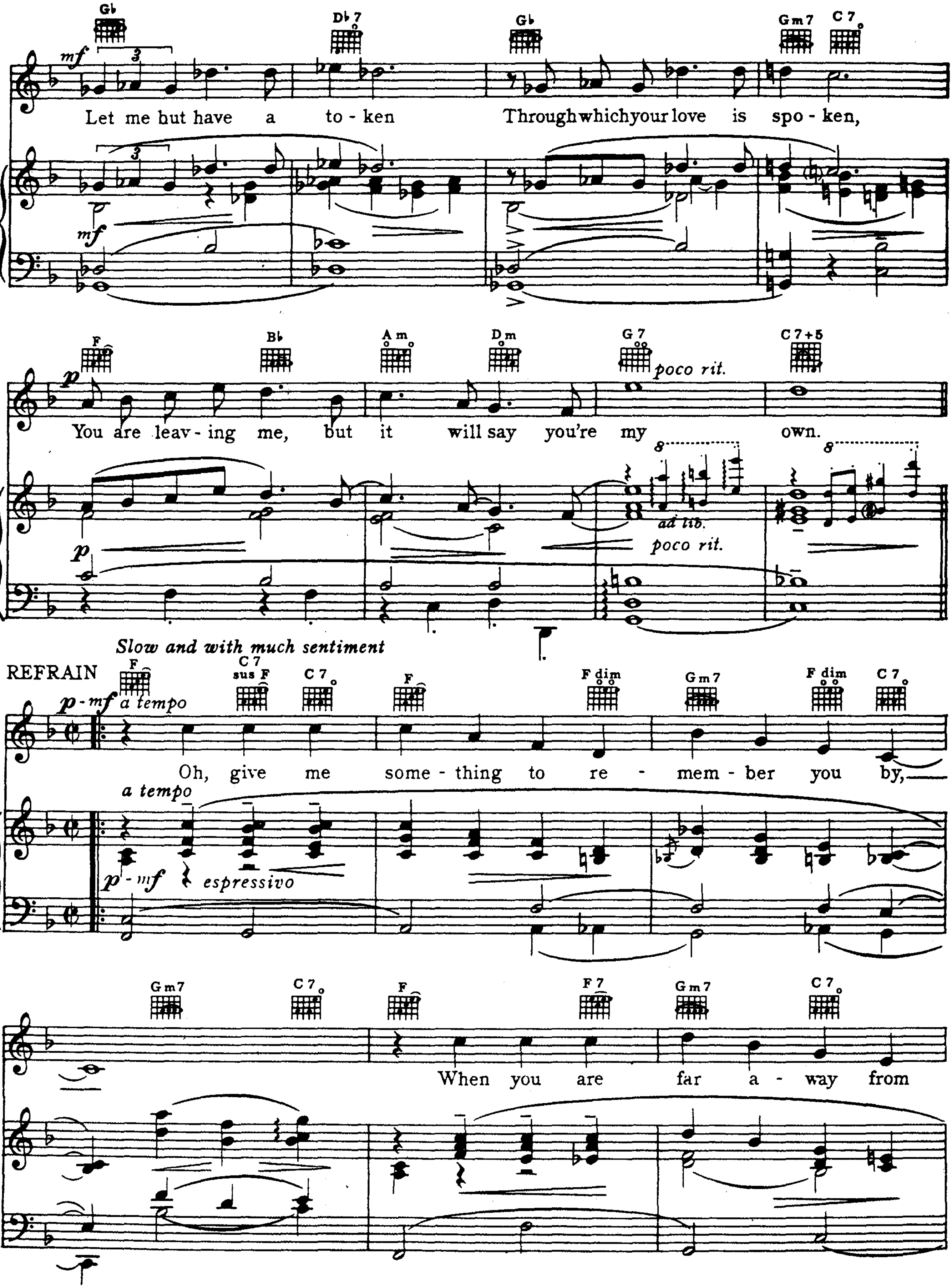
Something To Remember You By
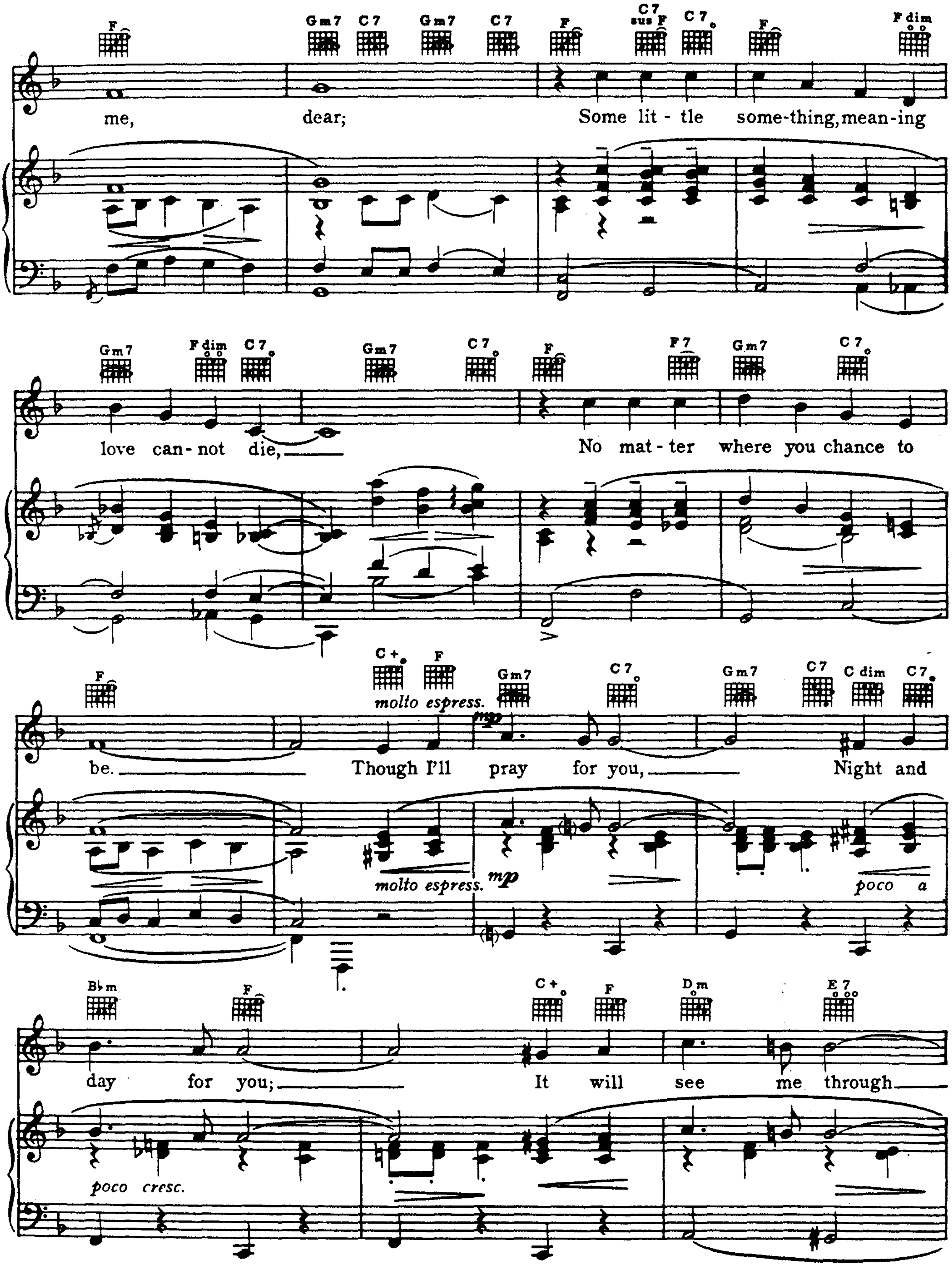
Words by
HOWARD DIETZ
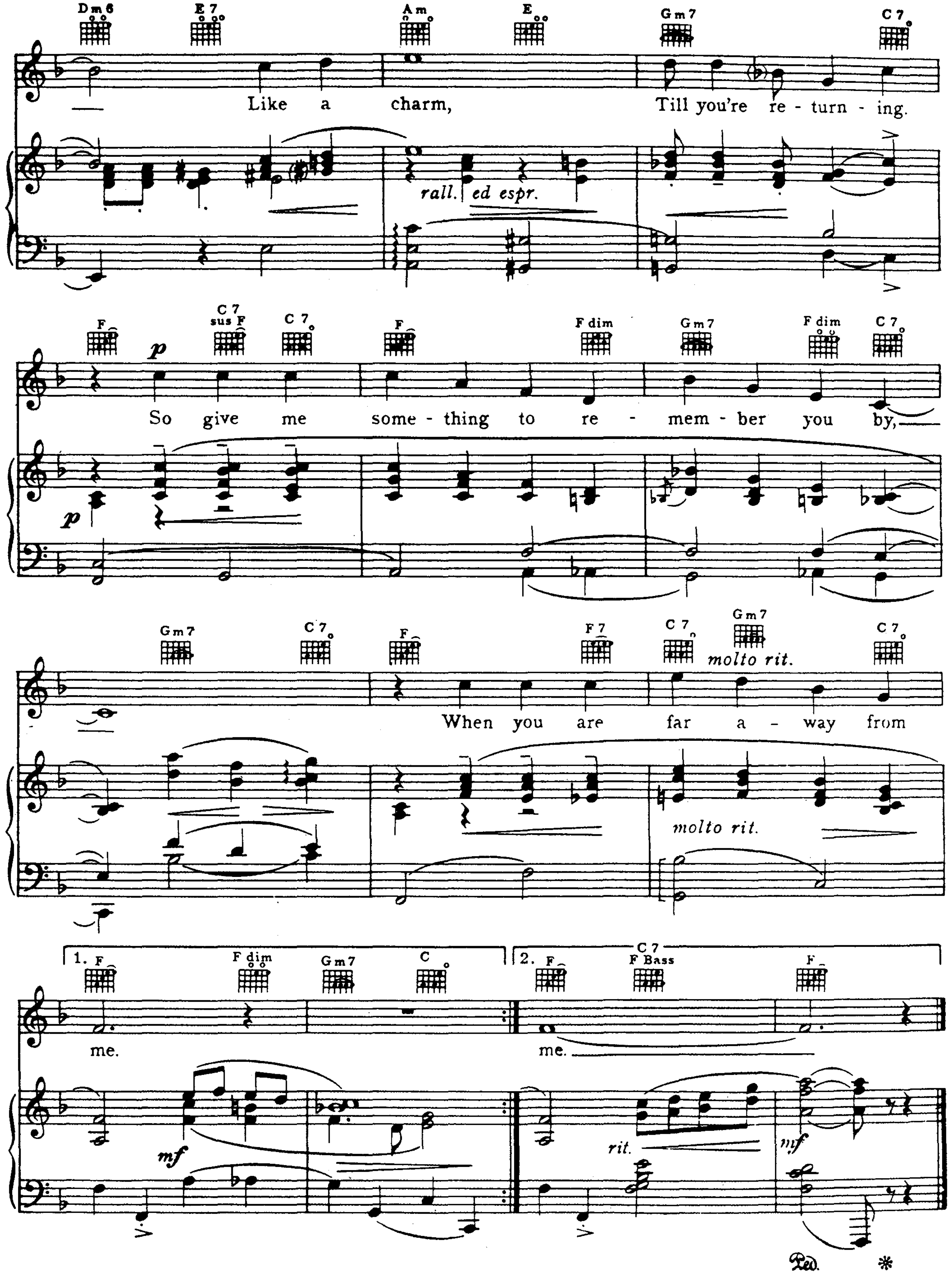
Music by
ARTHUR SCHWARTZ



Diagrams for Guitar, Symbols for Ukulele and Banjo


G♭ D♭7 G♭ Gm7 C7
mf
Let me but have a to - ken Through which your love is spo - ken,
F B♭ Am Dm G7 C7+5
p
poco rit.
You are leav - ing me, but it will say you're my own.
ad lib.
poco rit.
Slow and with much sentiment
REFRAIN
F C7 sus F C7 F F dim Gm7 F dim C7
p - mf a tempo
Oh, give me some - thing to re - mem - ber you by,
a tempo
p - mf espressivo
Gm7 C7 F F7 Gm7 C7
When you are far a - way from
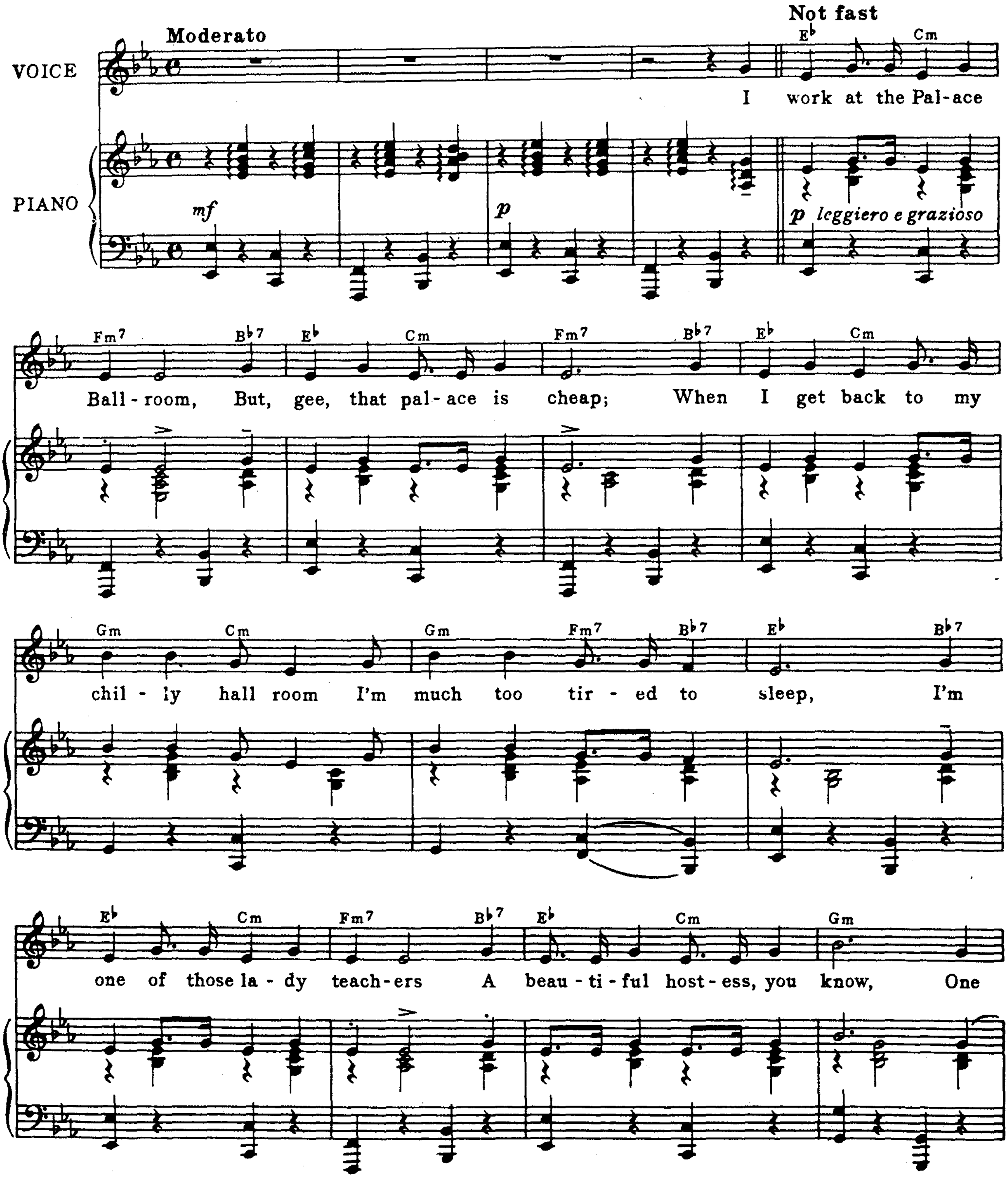

F Gm7 C7 Gm7 C7 F C7 sus F C7 F F dim
me, dear; Some lit - tle some-thing, mean-ing
Gm7 F dim C7 Gm7 C7 F F7 Gm7 C7
love can - not die, No mat - ter where you chance to
F C+ F Gm7 C7 Gm7 C7 C dim C7
molto espress.
mp
be. Though I'll pray for you, Night and
poco a
B♭m F C+ F Dm E7
day for you; It will see me through
poco cresc.
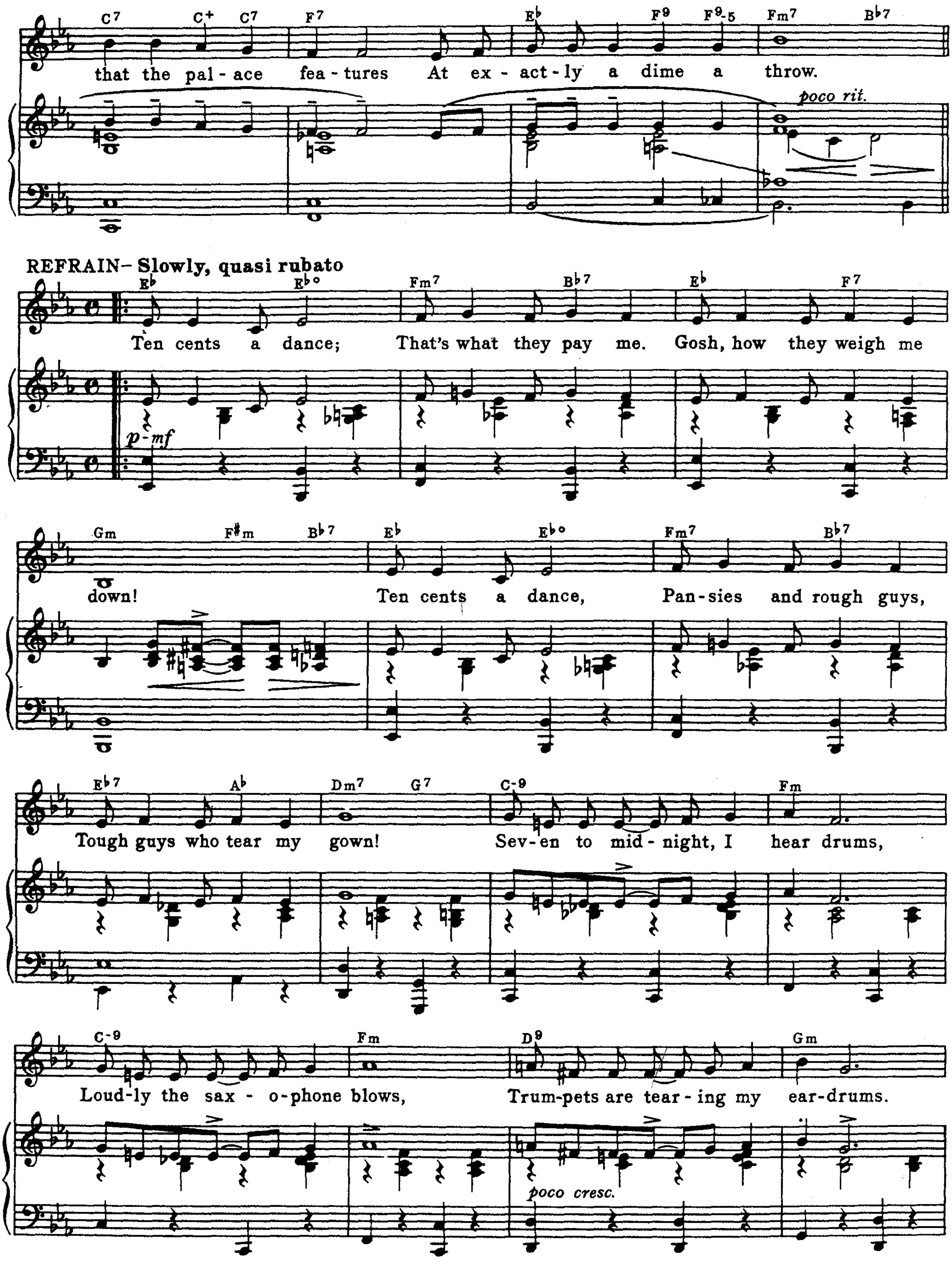

Dm6 E7 Am E Gm7 C7
Like a charm, Till you're re - turn - ing.
rall. ed espr.
F C7 sus F C7 F F dim Gm7 F dim C7
p
So give me some - thing to re - mem - ber you by,
Gm7 C7 F F7 C7 Gm7 C7
molto rit.
When you are far a - way from
1. F F dim Gm7 C
2. F C7 F Bass F
me.
me.
mf
rit.
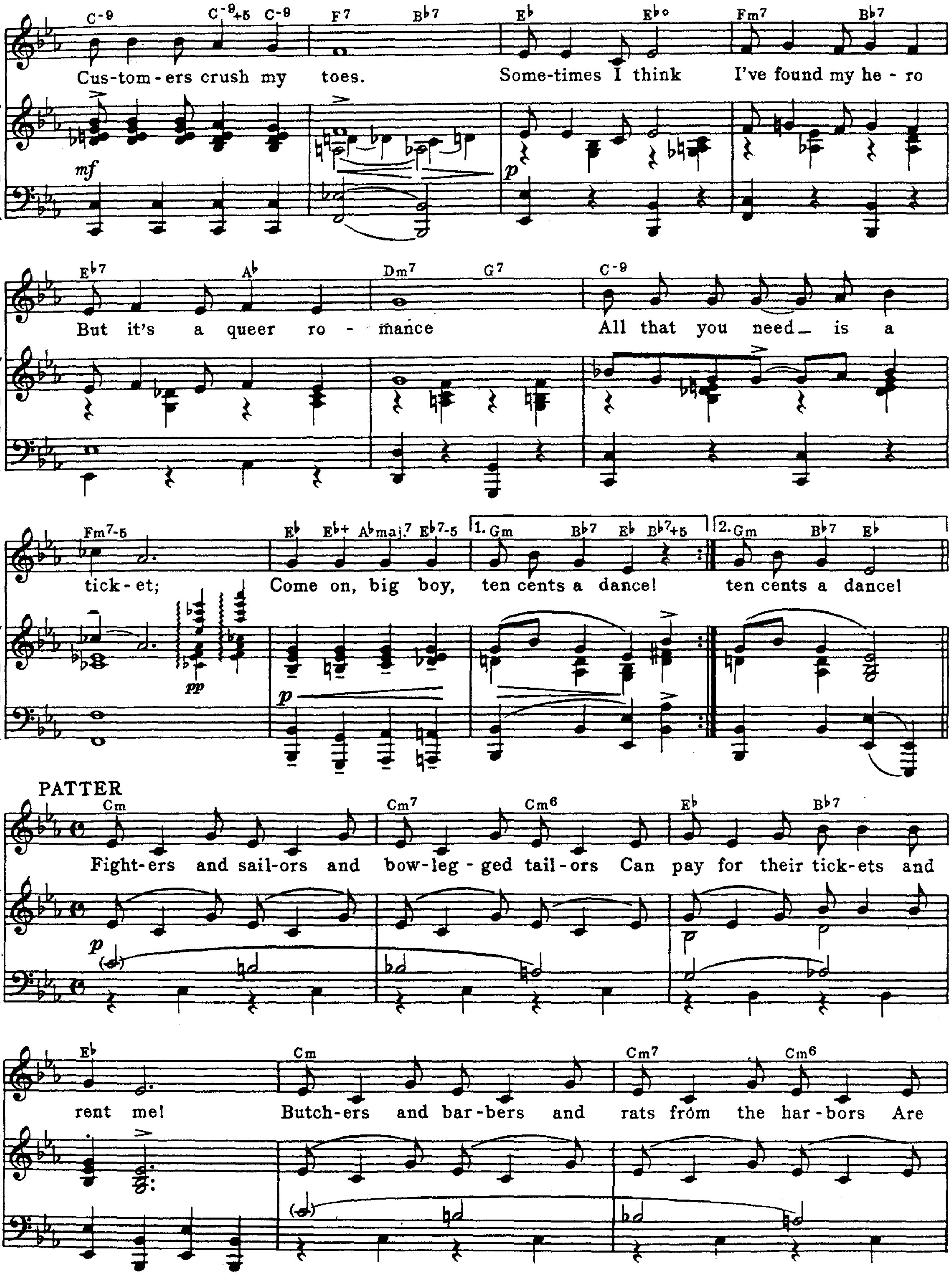
TEN CENTS A DANCE
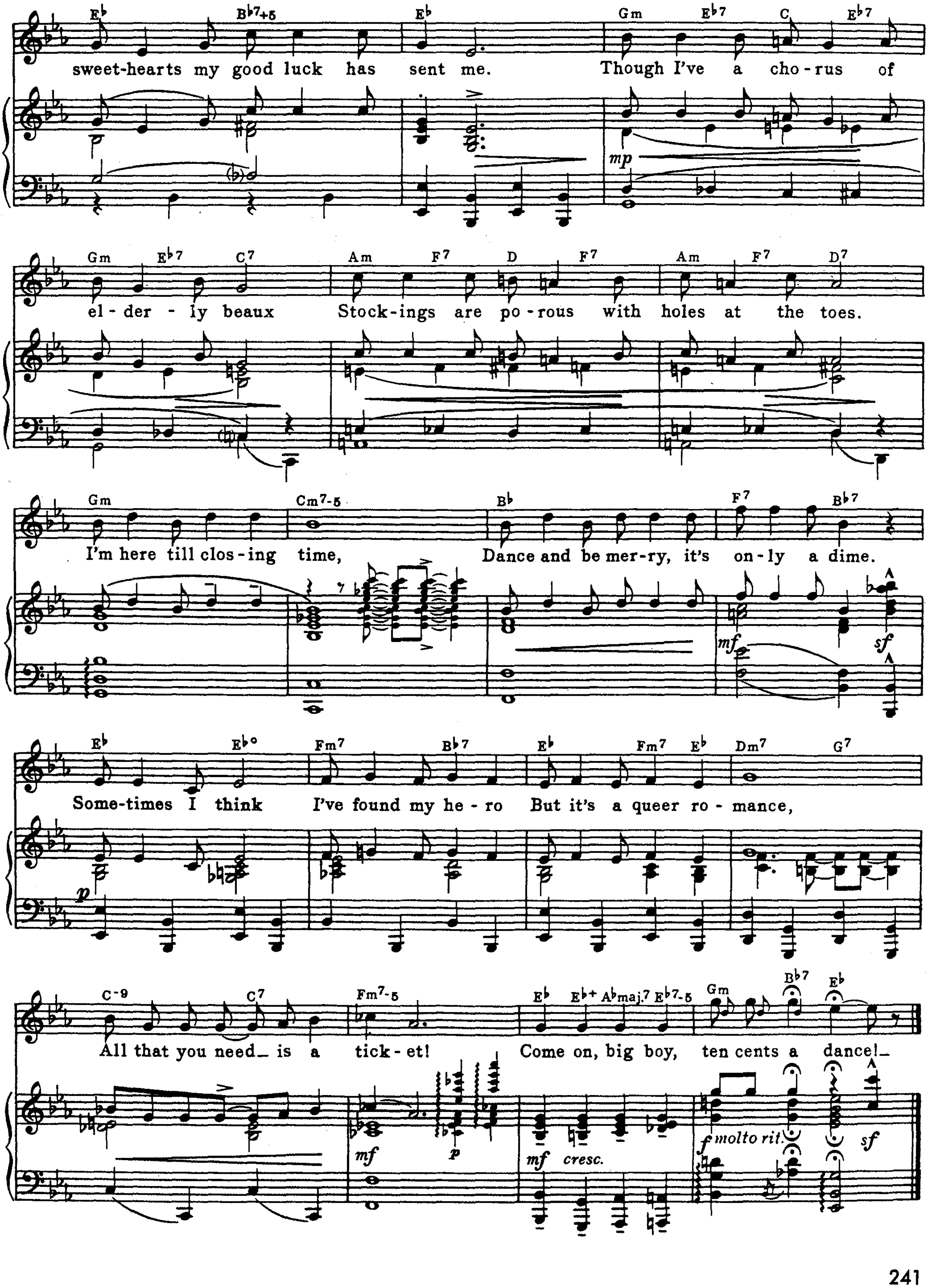
Words by
LORENZ HART

Music by
RICHARD RODGERS




C7 C+ C7 F7 E♭ F9 F9-5 Fm7 B♭7
that the pal-ace fea-tures At ex-act-ly a dime a throw.
poco rit.
REFRAIN– Slowly, quasi rubato
E♭ E♭° Fm7 B♭7 E♭ F7
Ten cents a dance; That's what they pay me. Gosh, how they weigh me
p-mf
Gm F♯m B♭7 E♭ E♭° Fm7 B♭7
down! Ten cents a dance, Pan-sies and rough guys,
E♭7 A♭ Dm7 G7 C-9 Fm
Tough guys who tear my gown! Sev-en to mid-night, I hear drums,
C-9 Fm D9 Gm
Loud-ly the sax-o-phone blows, Trum-pets are tear-ing my ear-drums.
poco cresc.


Cus-tom-ers crush my toes. Some-times I think I've found my he-ro
But it's a queer ro-mance All that you need is a
tick-et; Come on, big boy, ten cents a dance! ten cents a dance!
PATTER
Fight-ers and sail-ors and bow-leg-ged tail-ors Can pay for their tick-ets and
rent me! Butch-ers and bar-bers and rats from the har-bors Are
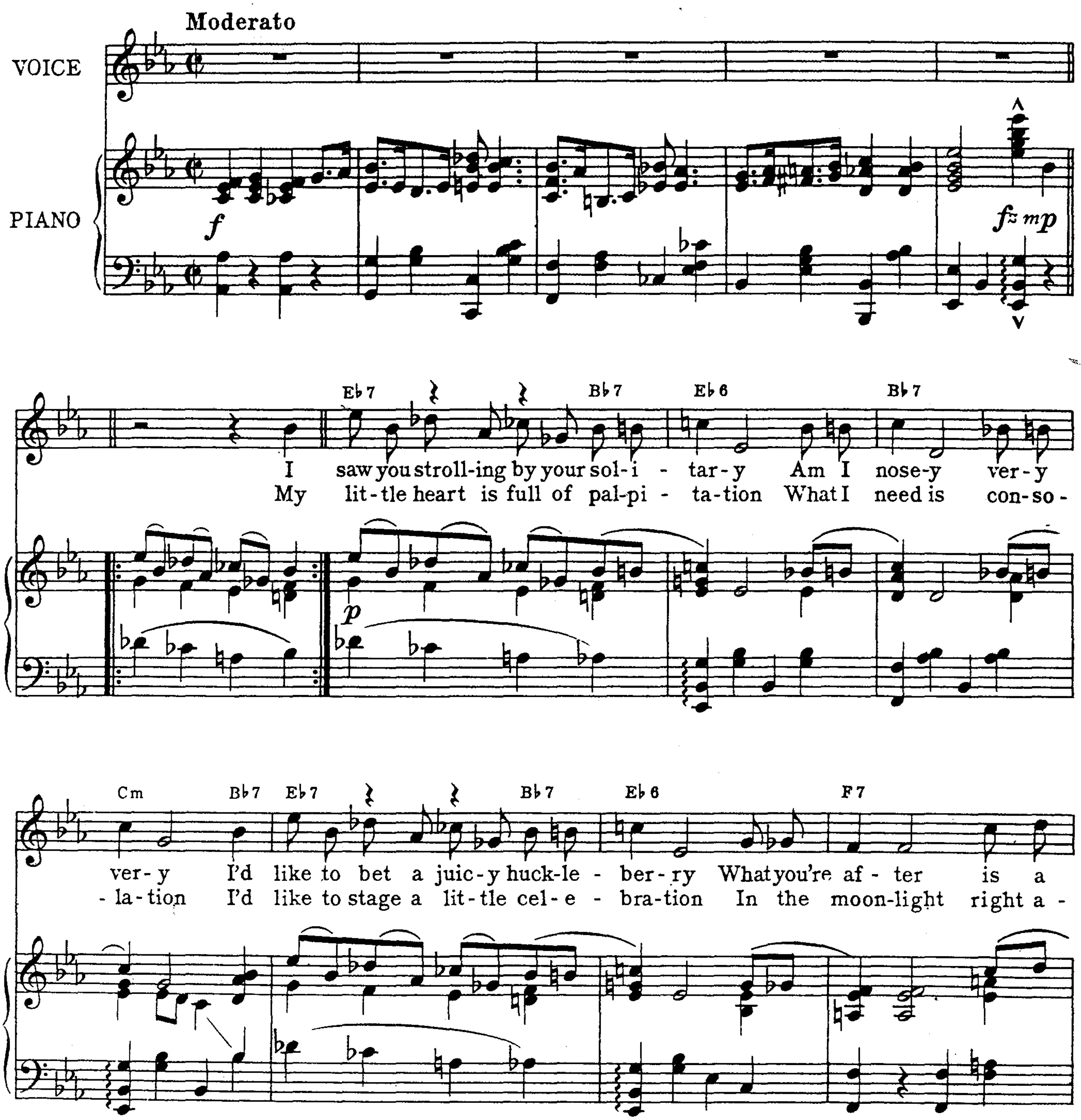

E♭ B♭7+5 E♭ Gm E♭7 C E♭7
sweet-hearts my good luck has sent me. Though I've a cho-rus of
mp
Gm E♭7 C7 Am F7 D F7 Am F7 D7
el-der-ly beaux Stock-ings are po-rous with holes at the toes.
Gm Cm7-5 B♭ F7 B♭7
I'm here till clos-ing time, Dance and be mer-ry, it's on-ly a dime.
mf
sf
E♭ E♭° Fm7 B♭7 E♭ Fm7 E♭ Dm7 G7
Some-times I think I've found my he-ro But it's a queer ro-mance,
p
C-9 C7 Fm7-5 E♭ E♭+ A♭maj.7 E♭7-5 Gm B♭7 E♭
All that you need is a tick-et! Come on, big boy, ten cents a dance!
mf
p
mf cresc.
f molto rit.
sf
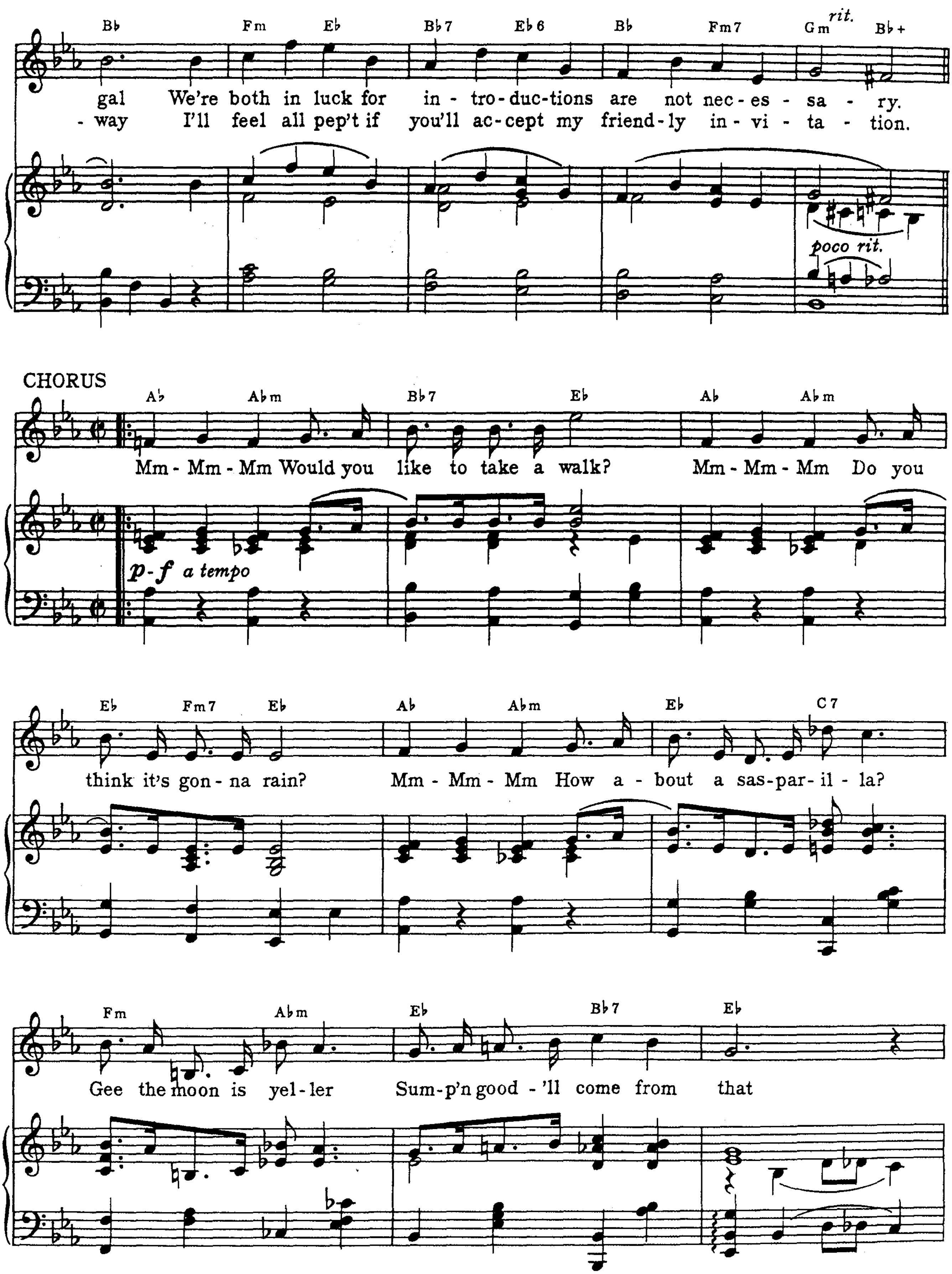
Would You Like To Take A Walk
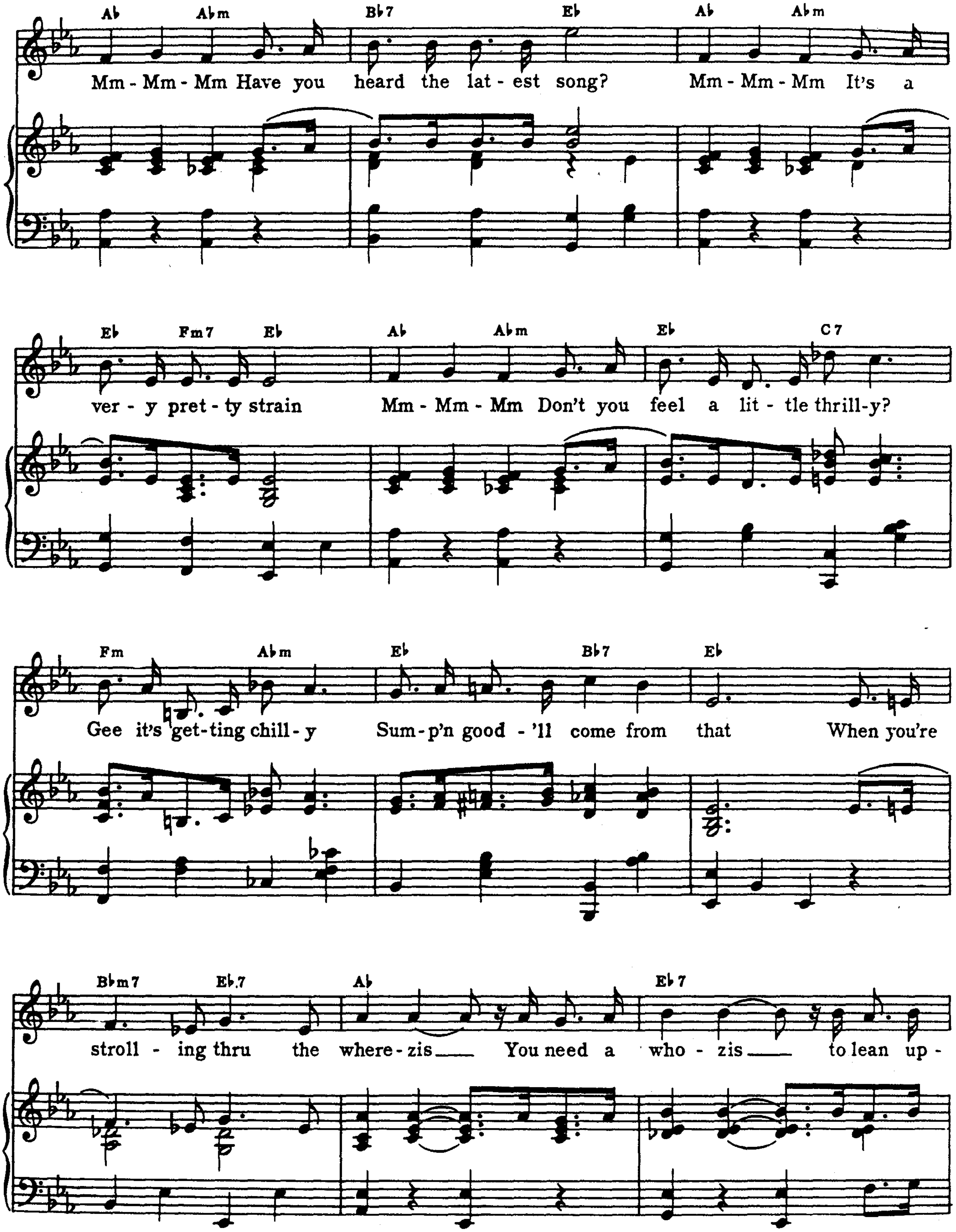
(Sump'n Good'll Come From That)
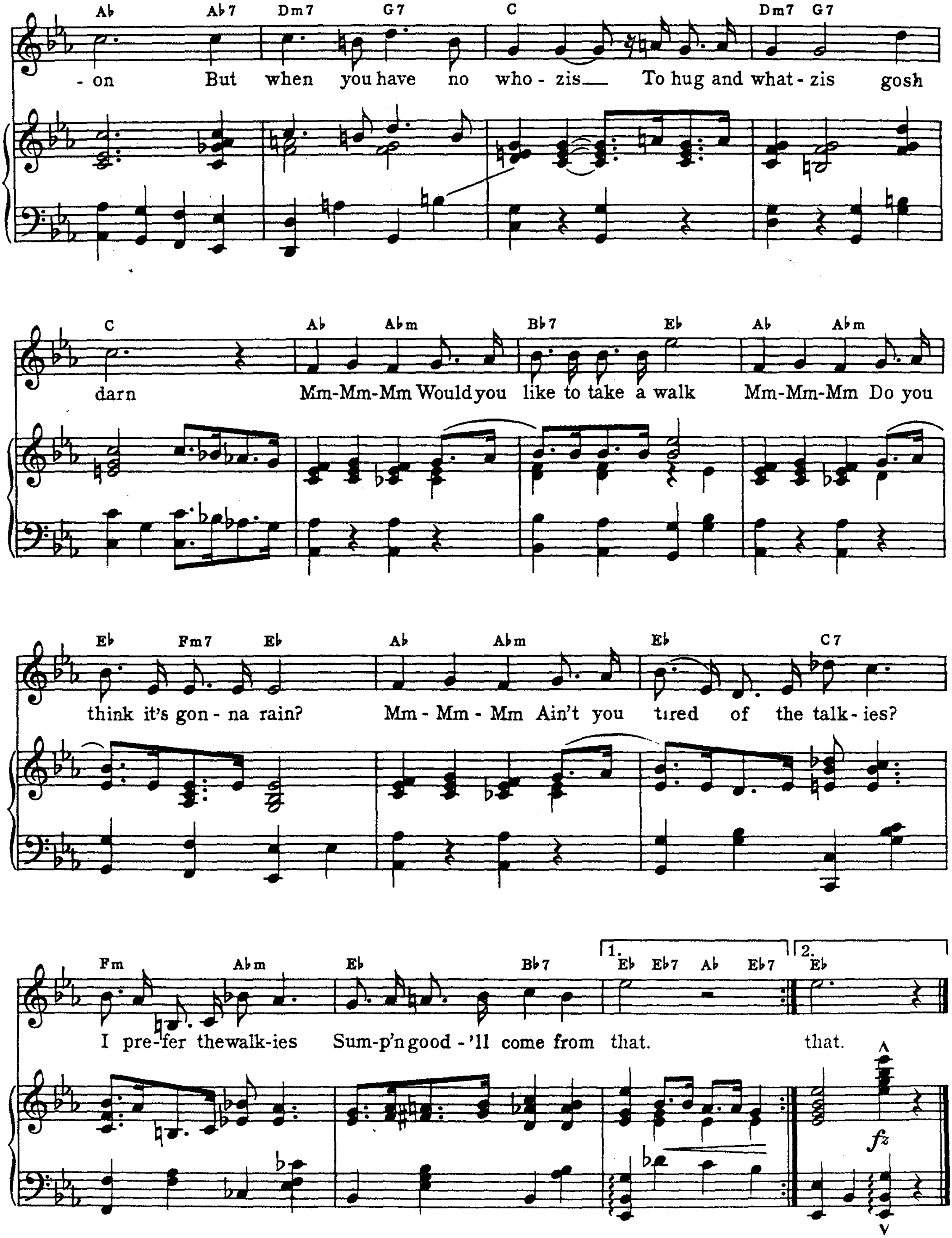
Lyric by
MORT DIXON &
BILLY ROSE

Music by
HARRY WARREN




B♭ Fm E♭ B♭7 E♭6 B♭ Fm7 Gm B♭+
rit.
gal We're both in luck for in-tro-duc-tions are not nec-es-sa-ry.
-way I'll feel all pep't if you'll ac-cept my friend-ly in-vi-ta-tion.
poco rit.
CHORUS
A♭ A♭m B♭7 E♭ A♭ A♭m
Mm-Mm-Mm Would you like to take a walk? Mm-Mm-Mm Do you
p-f a tempo
E♭ Fm7 E♭ A♭ A♭m E♭ C7
think it's gon-na rain? Mm-Mm-Mm How a-bout a sas-par-il-la?
Fm A♭m E♭ B♭7 E♭
Gee the moon is yel-ler Sum-p'n good-'ll come from that
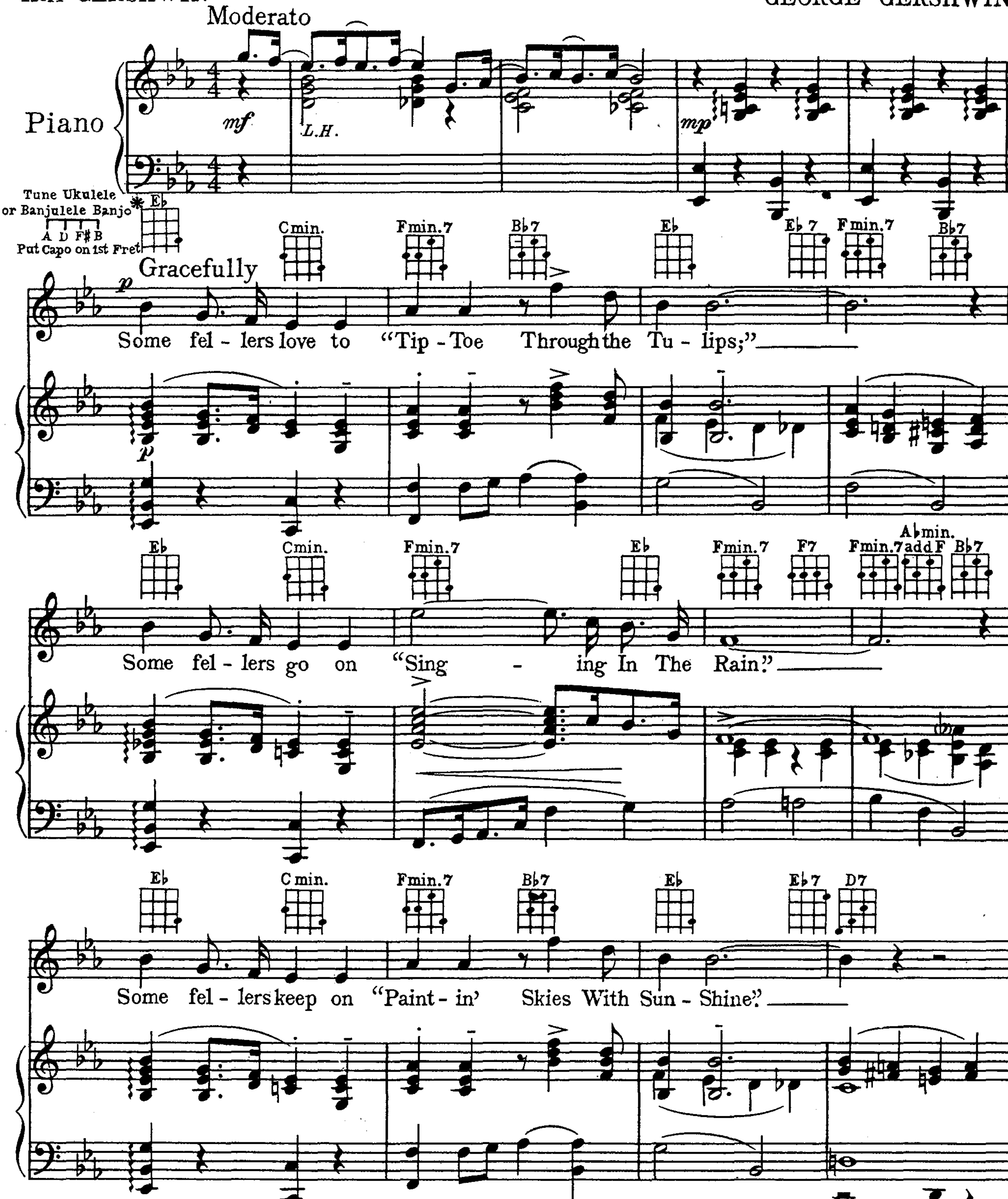

A♭ A♭m B♭7 E♭ A♭ A♭m
Mm - Mm - Mm Have you heard the lat - est song? Mm - Mm - Mm It's a
E♭ Fm7 E♭ A♭ A♭m E♭ C7
ver - y pret - ty strain Mm - Mm - Mm Don't you feel a lit - tle thrill - y?
Fm A♭m E♭ B♭7 E♭
Gee it's get - ting chill - y Sump'n good - 'll come from that When you're
B♭m7 E♭7 A♭ E♭7
stroll - ing thru the where - zis You need a who - zis to lean up -


Ab Ab7 Dm7 G7 C Dm7 G7
-on But when you have no who-zis To hug and what-zis gosh
C Ab Abm Bb7 Eb Ab Abm
darn Mm-Mm-Mm Would you like to take a walk Mm-Mm-Mm Do you
Eb Fm7 Eb Ab Abm Eb C7
think it's gon-na rain? Mm-Mm-Mm Ain't you tired of the talk-ies?
Fm Abm Eb Bb7 1. Eb Eb7 Ab Eb7 2. Eb
I pre-fer the walk-ies Sum-p'n good-'ll come from that. that.
fz

Bidin' My Time
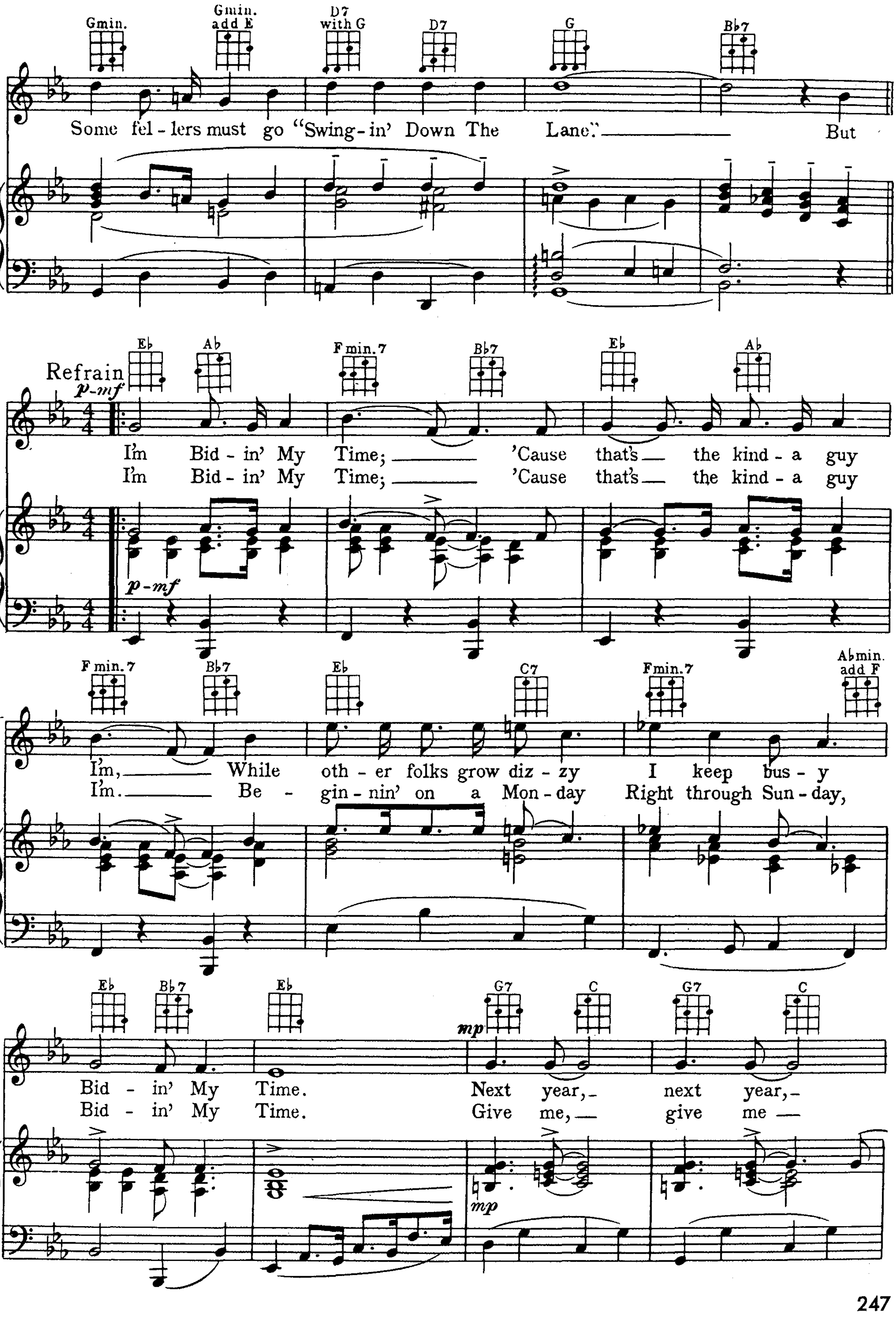
Words by
IRA GERSHWIN
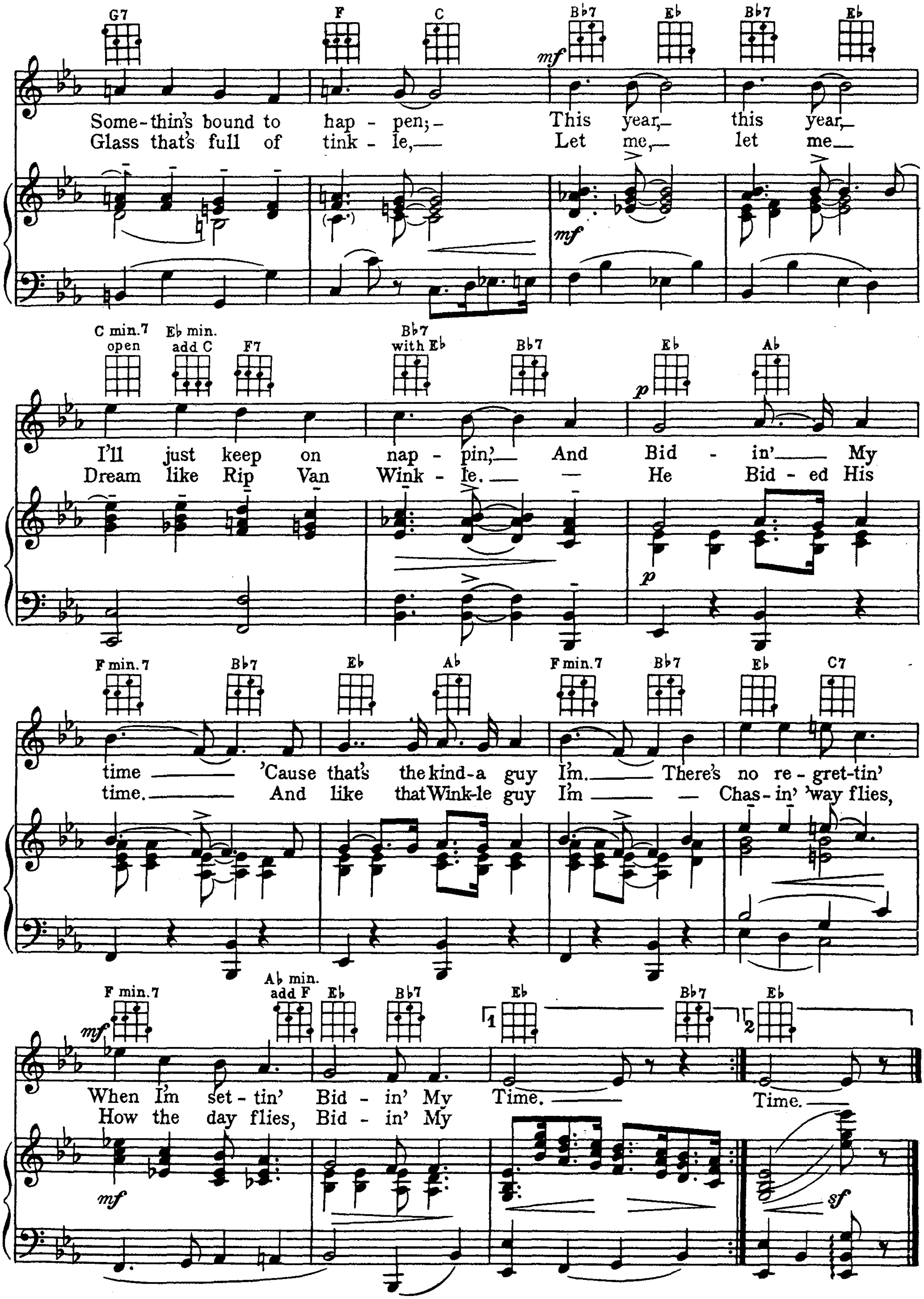
Music by
GEORGE GERSHWIN



* *Letters over UKE diagrams are names of chords adaptable to Banjo or Guitar in original key*

Ukulele Arr. by S.M. ZOLTAI


Gmin.
Gmin. add E
D7 with G
D7
G
B♭7
Some fel-lers must go "Swing-in' Down The Lane." But
Refrain
p-mf
E♭
A♭
F min.7
B♭7
I'm Bid-in' My Time; 'Cause that's the kind-a guy
I'm Bid-in' My Time; 'Cause that's the kind-a guy
C7
A♭min. add F
I'm, While oth-er folks grow diz-zy I keep bus-y
I'm. Be-gin-nin' on a Mon-day Right through Sun-day,
G7
C
mp
Bid-in' My Time. Next year, next year,
Bid-in' My Time. Give me, give me
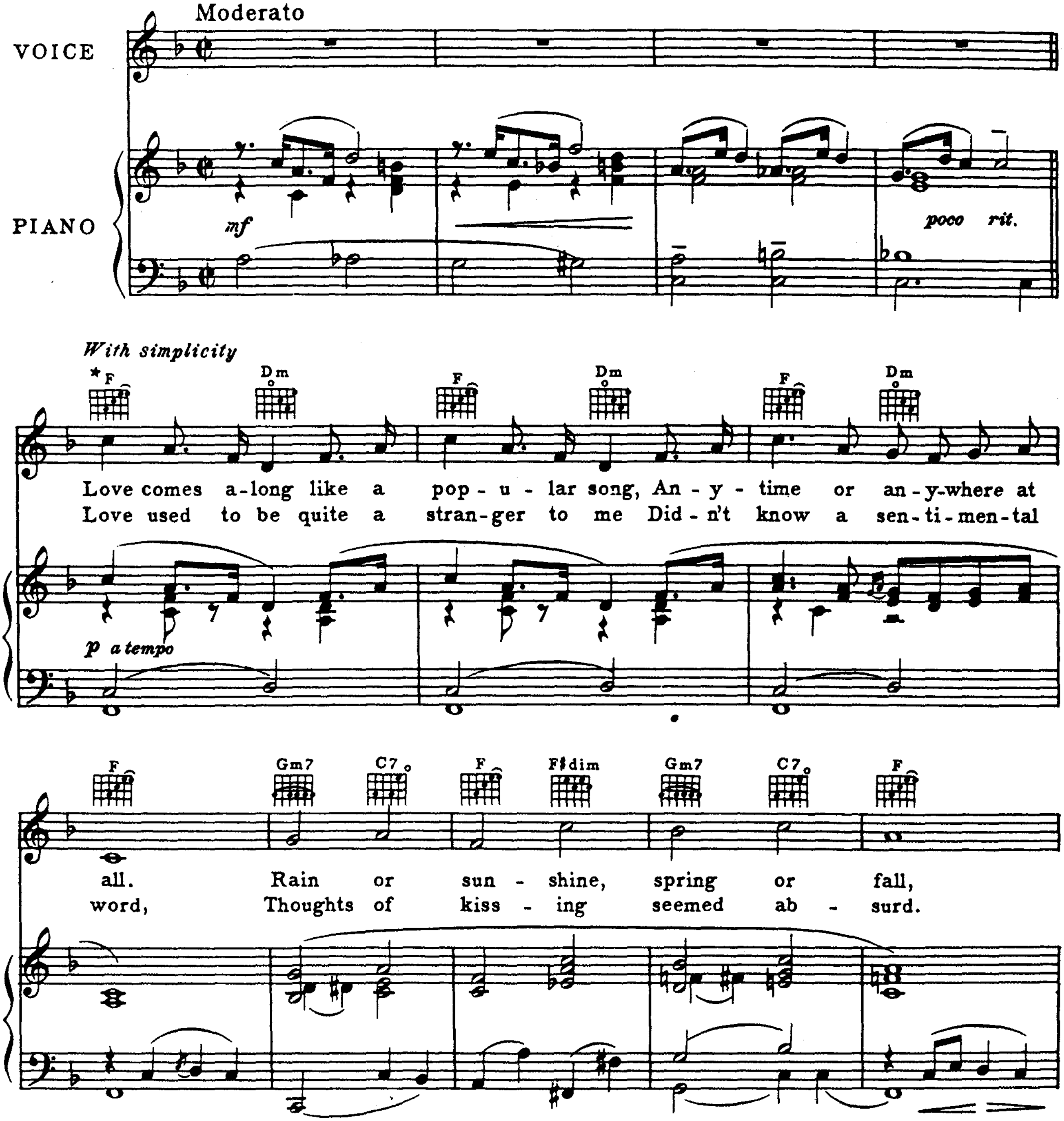

G7 F C Bb7 Eb Bb7 Eb
Some-thin's bound to hap - pen; This year, this year,
Glass that's full of tink - le, Let me, let me
C min.7 open Eb min. add C F7 Bb7 with Eb Bb7 Eb Ab
I'll just keep on nap-pin,' And Bid - in' My
Dream like Rip Van Wink - le. He Bid - ed His
F min.7 Bb7 Eb Ab F min.7 Bb7 Eb C7
time 'Cause that's the kind-a guy I'm. There's no re-gret-tin'
time. And like that Wink-le guy I'm Chas-in' 'way flies,
F min.7 Ab min. add F Eb Bb7 Eb Bb7 Eb
When I'm set-tin' Bid - in' My Time. Time.
How the day flies, Bid - in' My

I FOUND A MILLION DOLLAR BABY
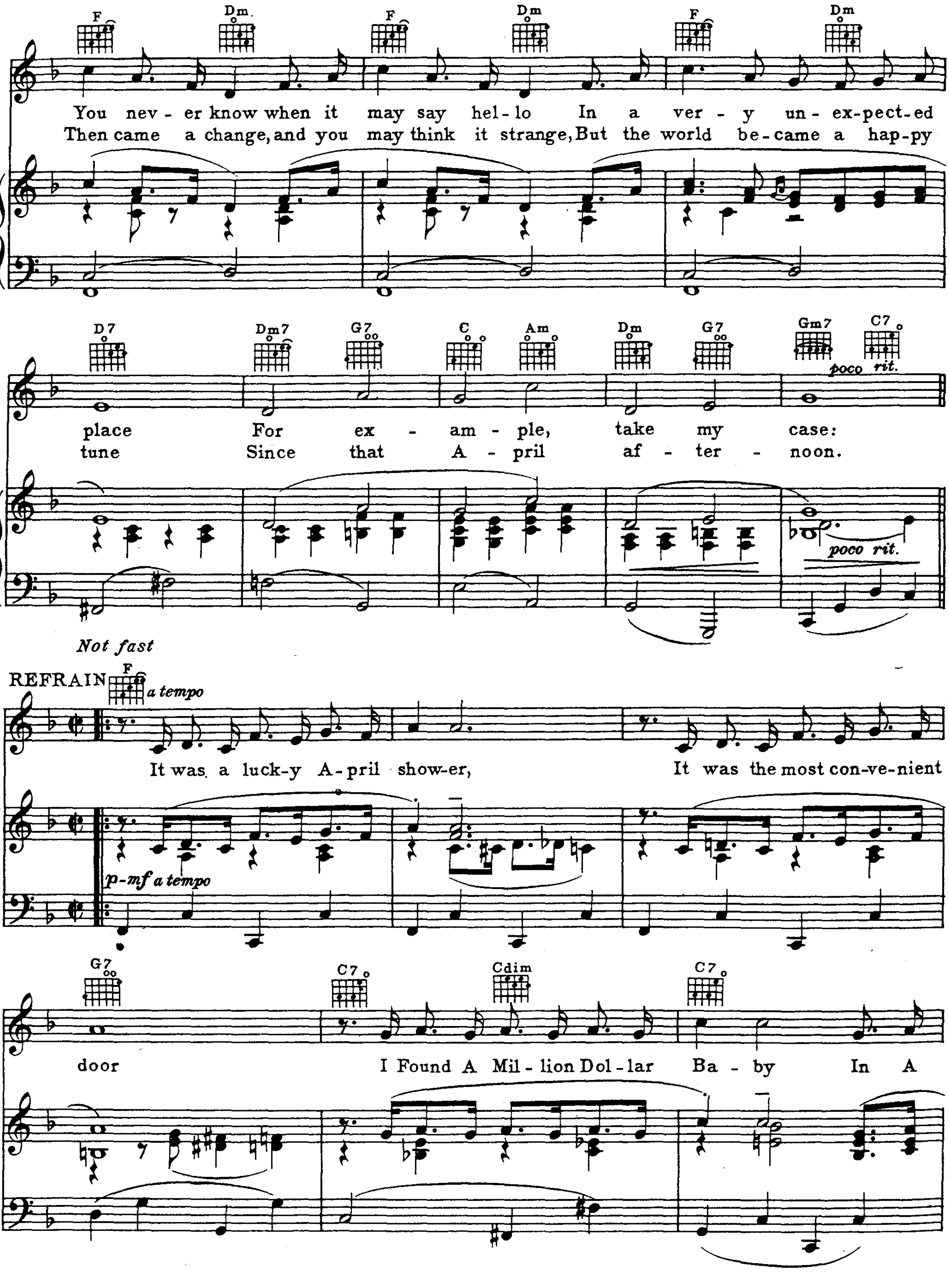
(IN A FIVE AND TEN CENT STORE)
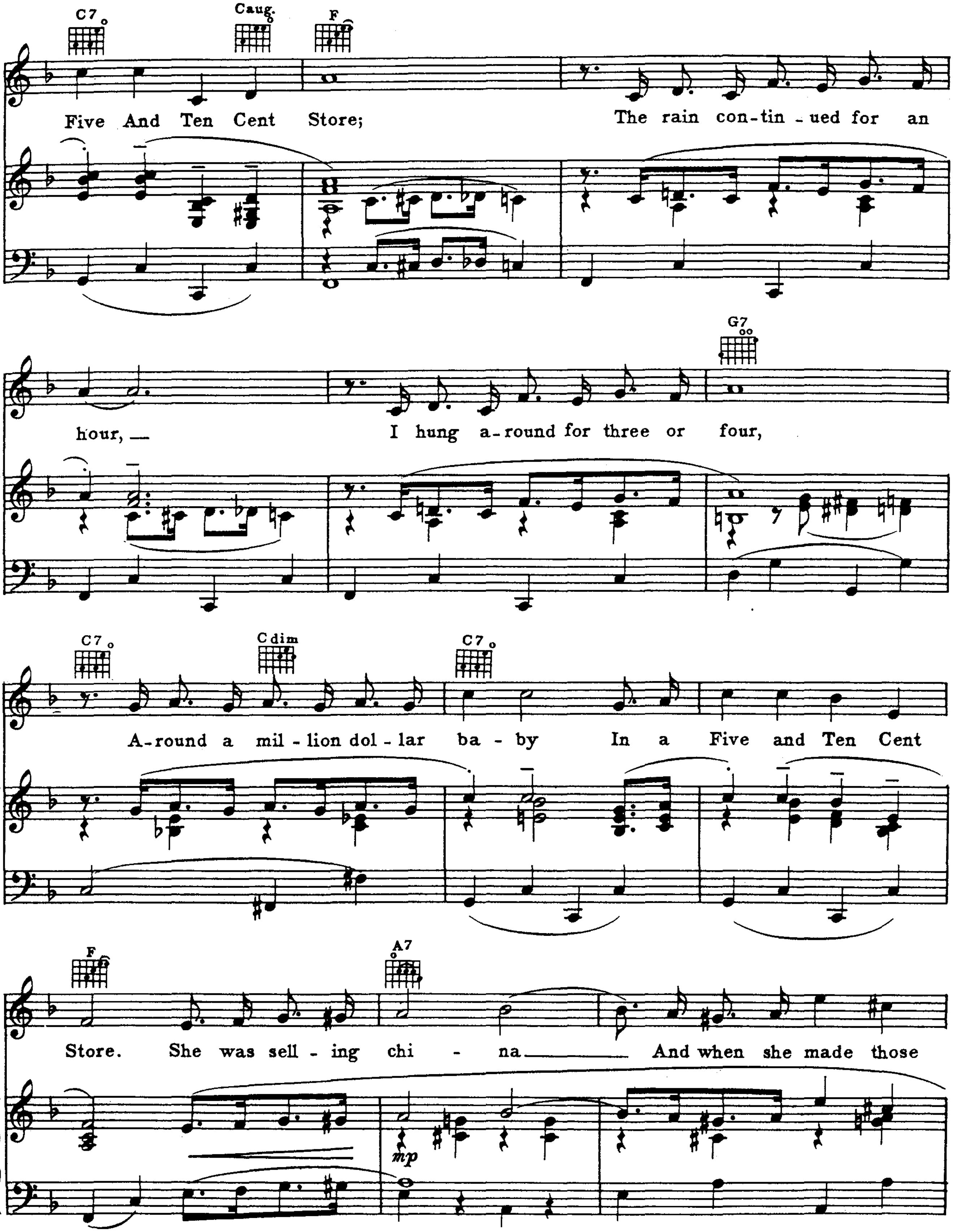
Lyric by
BILLY ROSE and
MORT DIXON
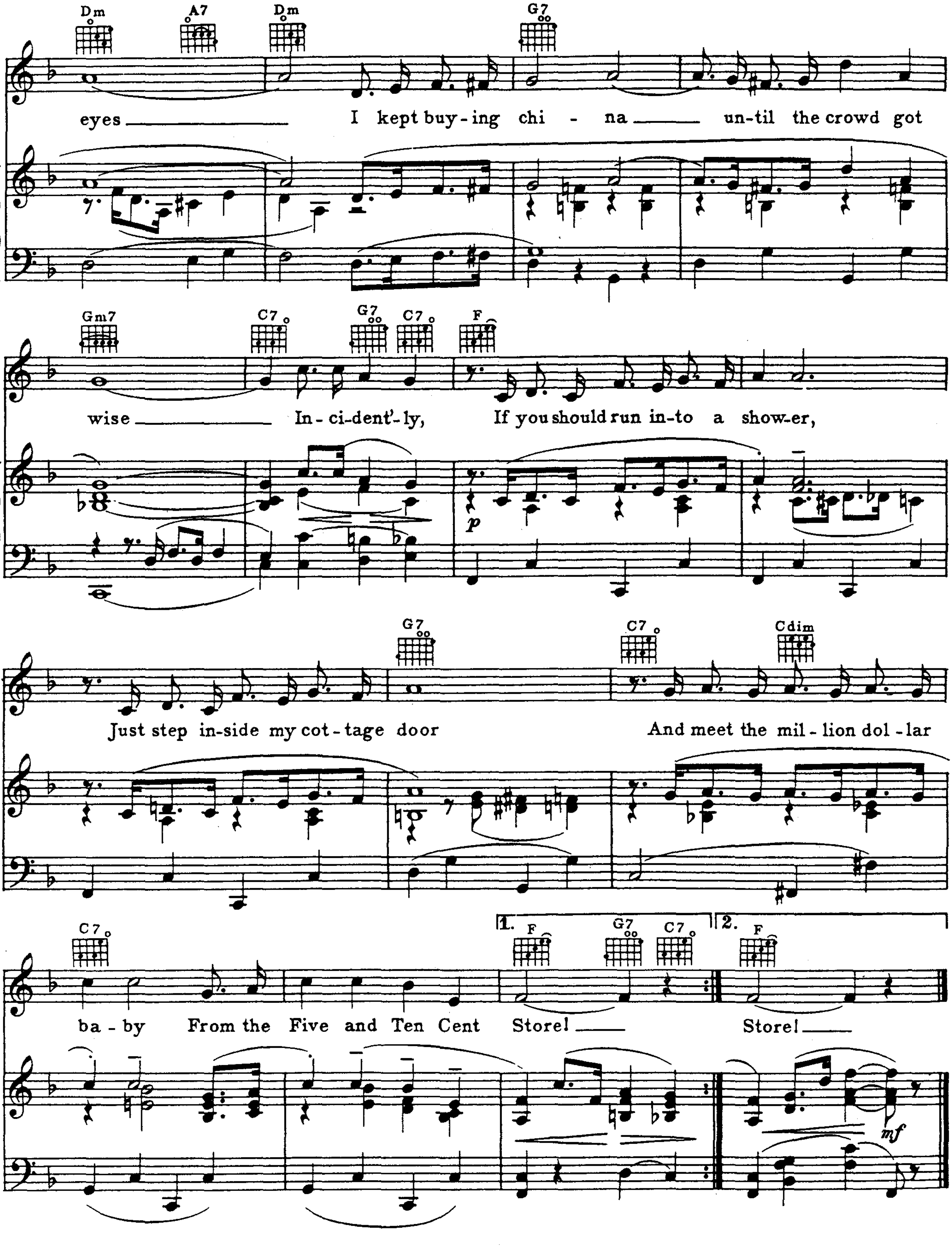
Music by
HARRY WARREN



*Diagrams for Guitar, Symbols for Ukulele and Banjo


F Dm F Dm F Dm
You nev - er know when it may say hel - lo In a ver - y un - ex - pect - ed
Then came a change, and you may think it strange, But the world be - came a hap - py
D7 Dm7 G7 C Am Dm G7 Gm7 C7
place For ex - am - ple, take my case:
tune Since that A - pril af - ter - noon.
poco rit.
Not fast
REFRAIN
a tempo
It was a luck - y A - pril show - er, It was the most con - ve - nient
p-mf a tempo
G7 C7 Cdim C7
door I Found A Mil - lion Dol - lar Ba - by In A


C7
Caug.
F
Five And Ten Cent Store; The rain con-tin-ued for an
hour, —
I hung a-round for three or four,
G7
C7
Cdim
C7
A-round a mil-lion dol-lar ba-by In a Five and Ten Cent
F
A7
Store. She was sell-ing chi-na And when she made those
mp
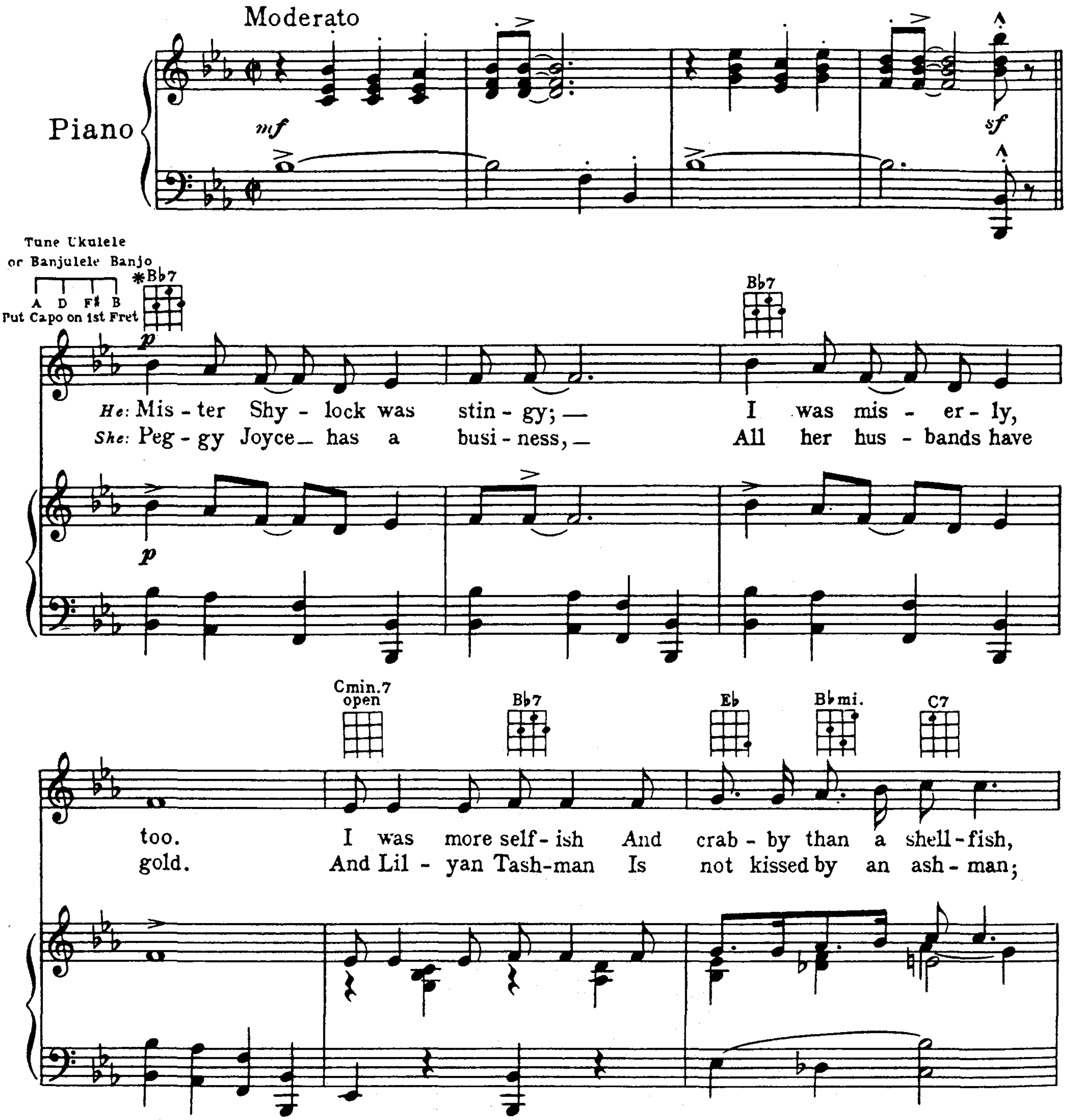

Dm A7 Dm G7
eyes I kept buy-ing chi - na un-til the crowd got
Gm7 C7 G7 C7 F
wise In-ci-dent'-ly, If you should run in-to a show-er,
p
G7 C7 Cdim
Just step in-side my cot-tage door And meet the mil-lion dol-lar
C7 F G7 C7 F
1. 2.
ba - by From the Five and Ten Cent Store! Store!
mf

I've Got Five Dollars

(DUET: Geraldine and Michael)
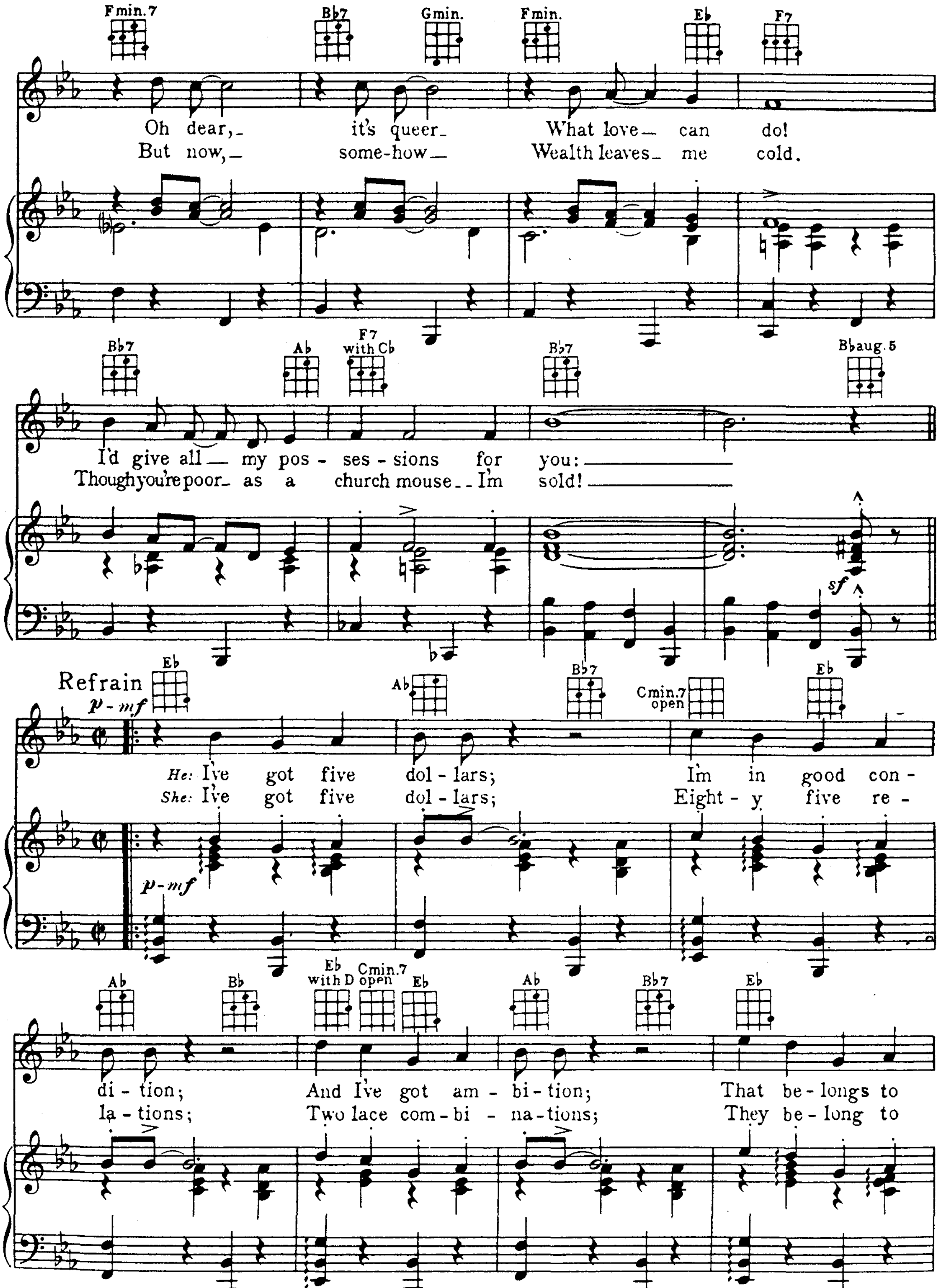
Words by
LORENZ HART
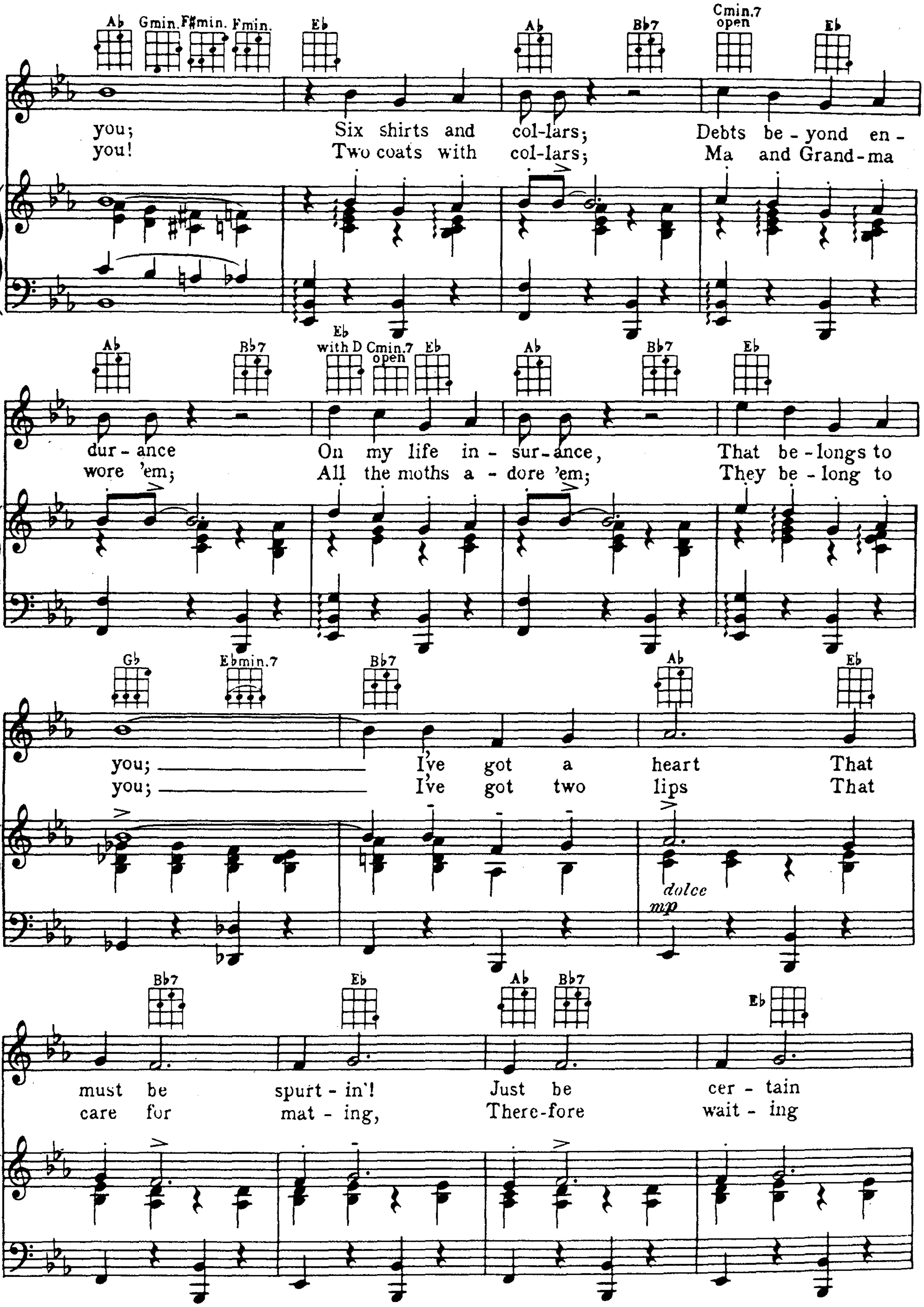
Music by
RICHARD RODGERS
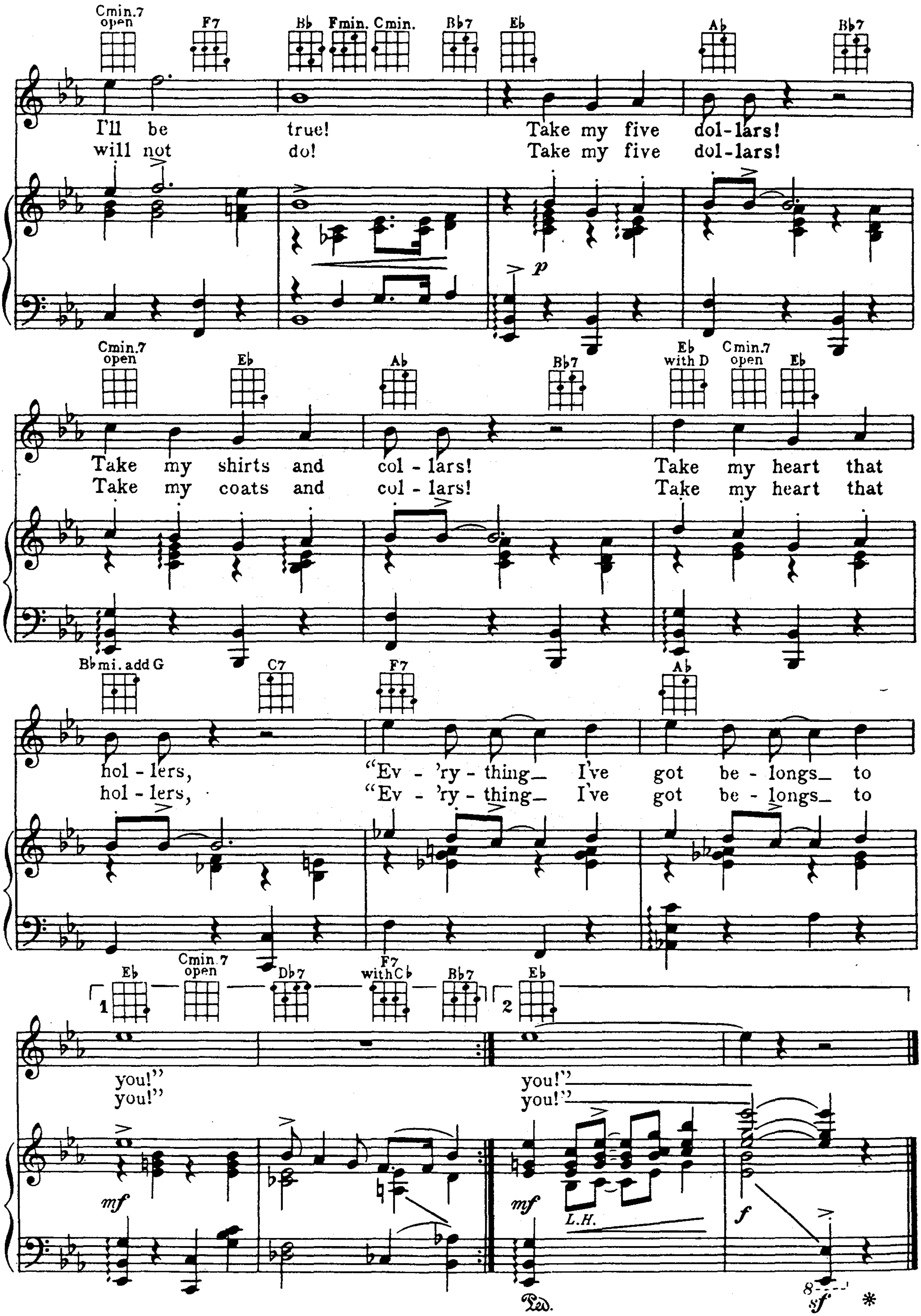


* *Letters over Uke diagrams are names of chords adaptable to Banjo or Guitar in original key.*

Ukulele Arr. by
S. M. ZOLTAI


Fmin.7
B♭7
Gmin.
Fmin.
E♭
F7
Oh dear, it's queer What love can do!
But now, some-how Wealth leaves me cold.
B♭7
A♭
F7 with C♭
B♭7
B♭aug.5
I'd give all my pos-ses-sions for you:
Though you're poor as a church mouse I'm sold!
sf
Refrain
E♭
p-mf
A♭
B♭7
Cmin.7 open
E♭
He: I've got five dol-lars; I'm in good con-
She: I've got five dol-lars; Eight-y five re-
p-mf
A♭
B♭
E♭ with D
Cmin.7 open
E♭
A♭
B♭7
E♭
di-tion; And I've got am-bi-tion; That be-longs to
la-tions; Two lace com-bi-na-tions; They be-long to
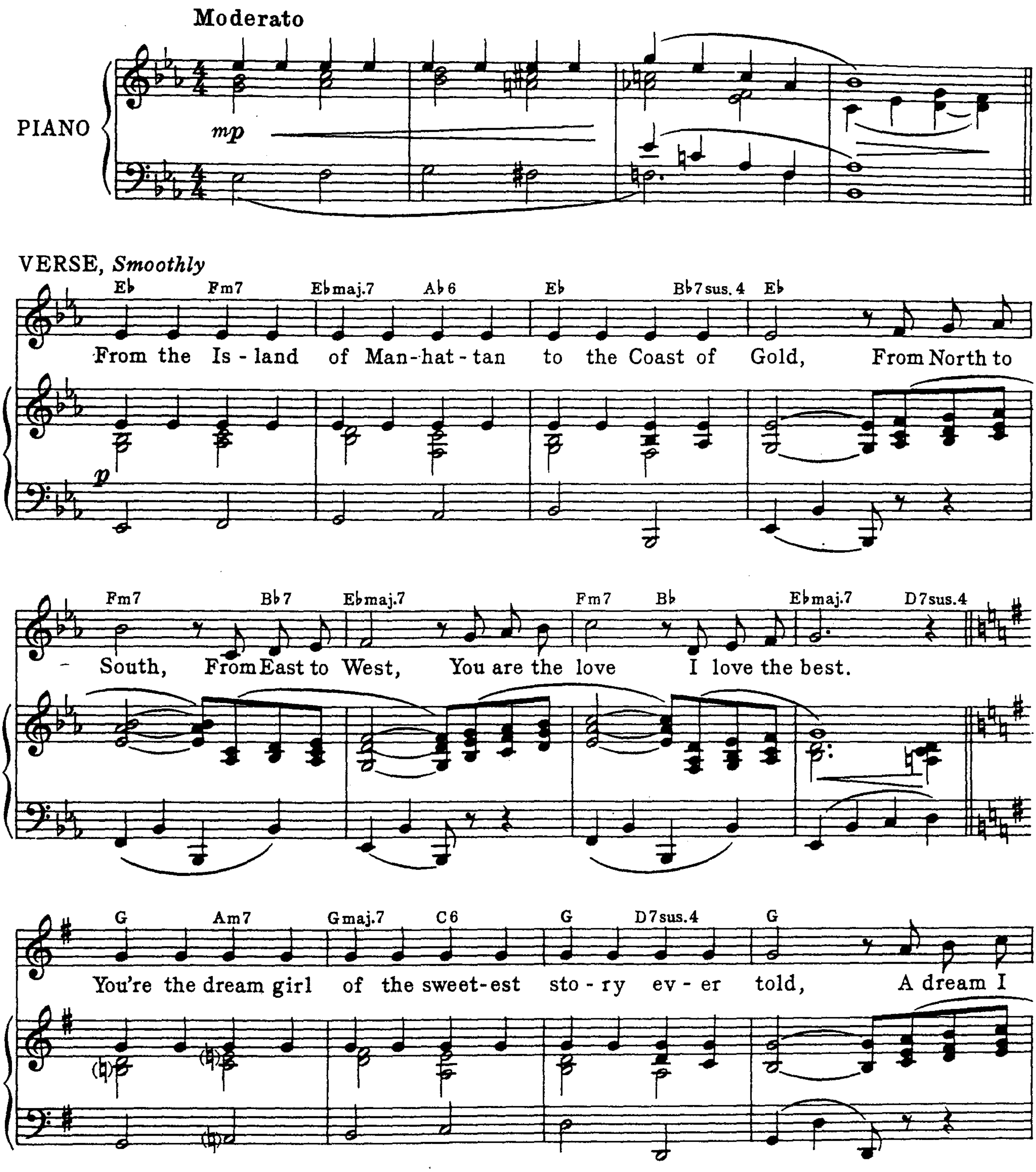

Ab Gmin. F#min. Fmin. Eb Ab Bb7 Cmin.7 open Eb
you; Six shirts and col-lars; Debts be-yond en-
you! Two coats with col-lars; Ma and Grand-ma
Ab Bb7 Eb with D Cmin.7 open Eb Ab Bb7 Eb
dur-ance On my life in-sur-ance, That be-longs to
wore 'em; All the moths a-dore 'em; They be-long to
Gb Ebmin.7 Bb7 Ab Eb
you; I've got a heart That
you; I've got two lips That
dolce
mp
Bb7 Eb Ab Bb7 Eb
must be spurt-in'! Just be cer-tain
care for mat-ing, There-fore wait-ing
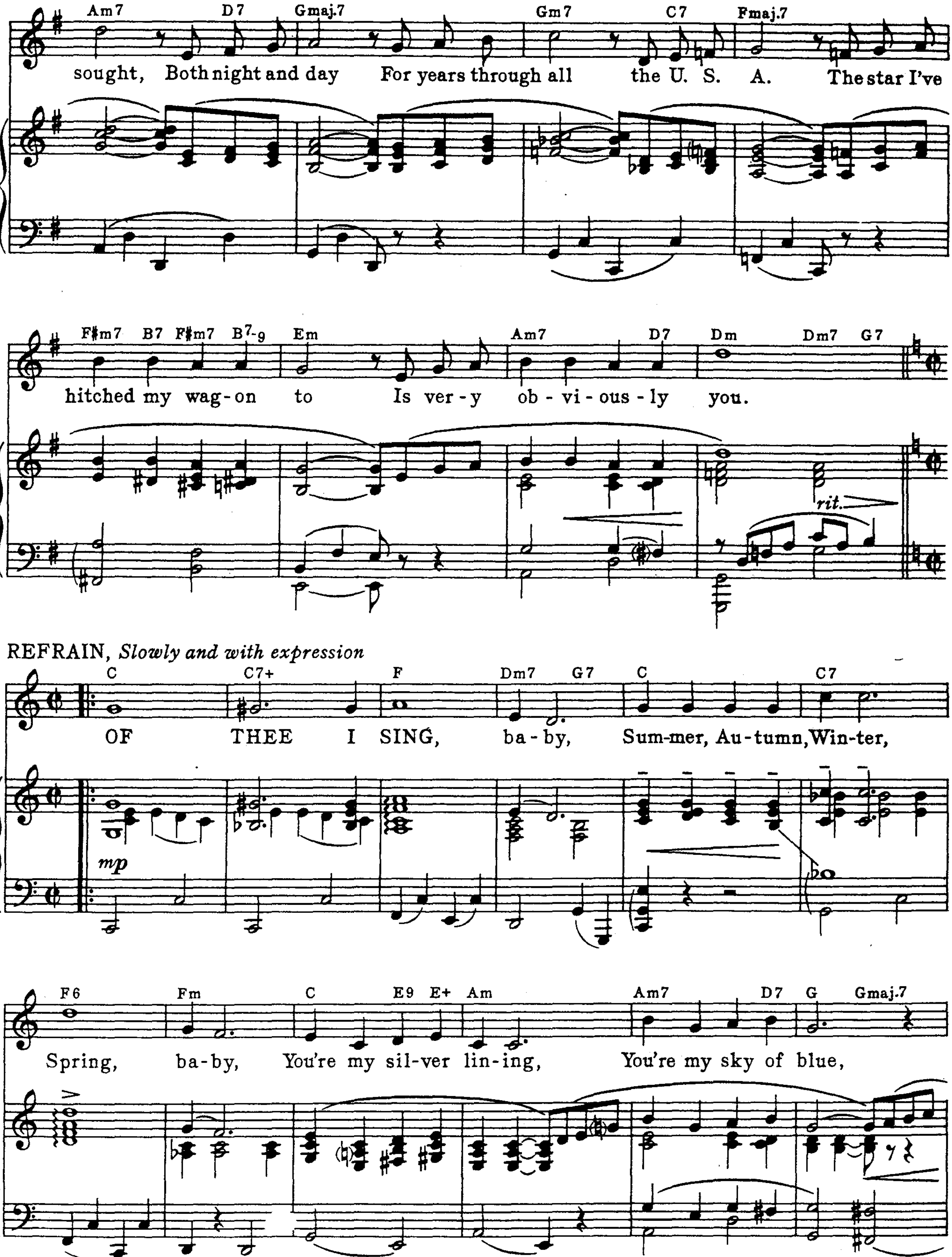

Cmin.7 open
F7
Bb
Fmin.
Cmin.
Bb7
Eb
Ab
Bb7
I'll be true! Take my five dol-lars!
will not do! Take my five dol-lars!
Cmin.7 open
Eb
Ab
Bb7
Eb with D
Cmin.7 open
Eb
Take my shirts and col-lars! Take my heart that
Take my coats and col-lars! Take my heart that
Bbmi. add G
C7
F7
Ab
hol-lers, "Ev-'ry-thing I've got be-longs to
hol-lers, "Ev-'ry-thing I've got be-longs to
Eb
Cmin.7 open
Db7
F7 with Cb
Bb7
Eb
1
2
you!"
you!"
you!"
you!"
p
mf
mf
L.H.
f
sf
8
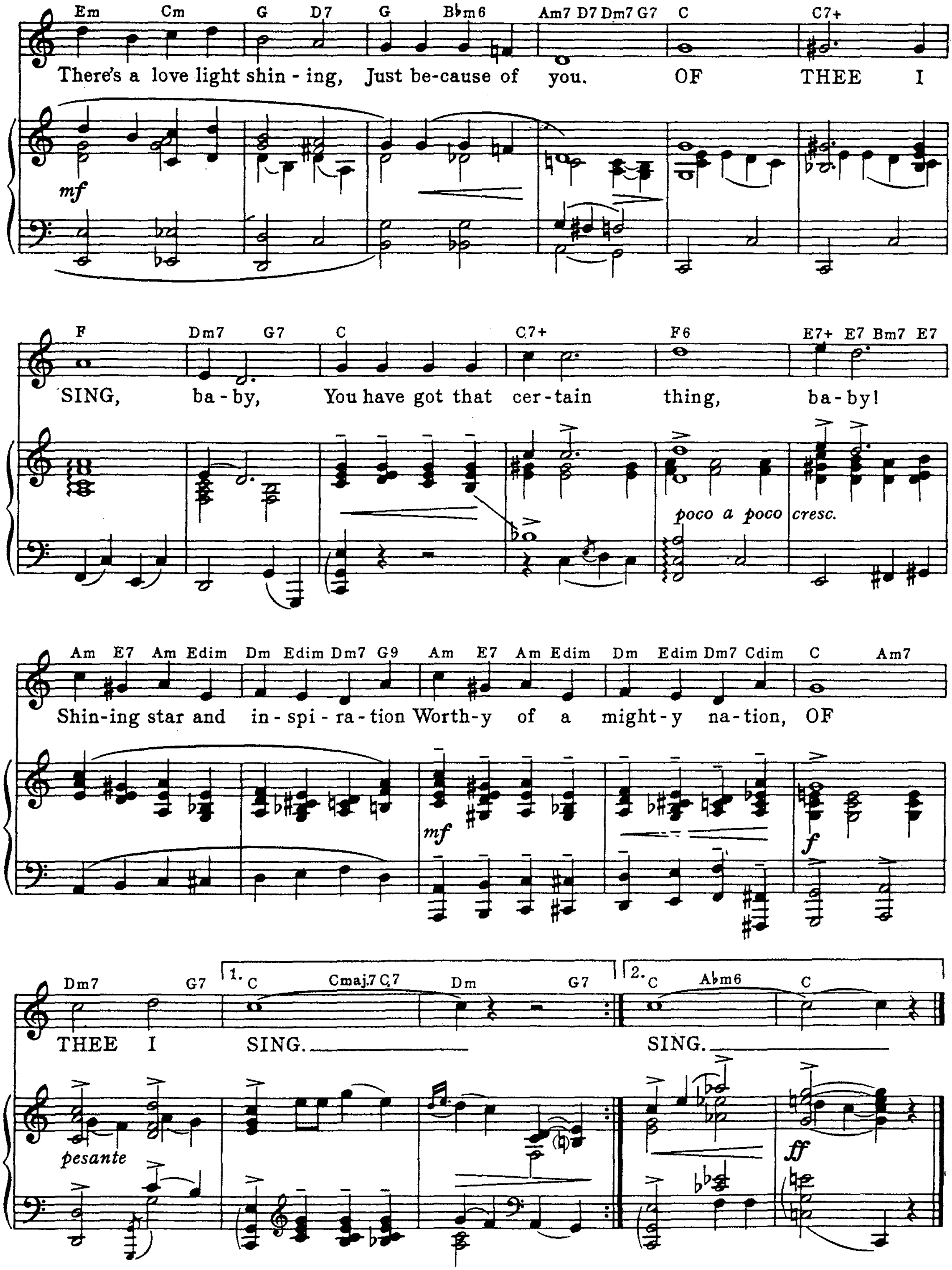
OF THEE I SING

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN
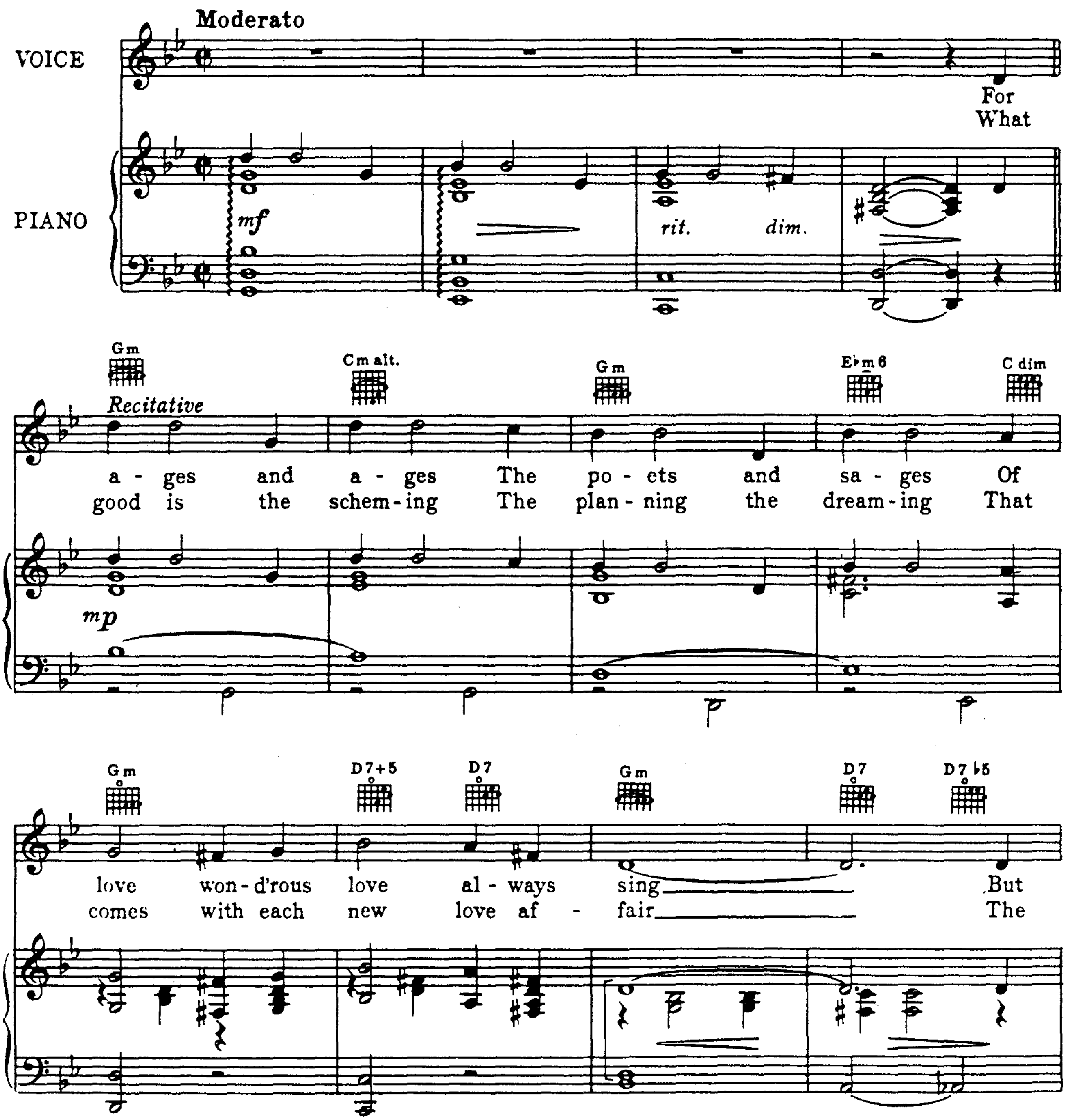



Am7 D7 Gmaj.7 Gm7 C7 Fmaj.7
sought, Both night and day For years through all the U. S. A. The star I've
F♯m7 B7 F♯m7 B7-9 Em Am7 D7 Dm Dm7 G7
hitched my wag-on to Is ver-y ob-vi-ous-ly you.
rit.
REFRAIN, Slowly and with expression
C C7+ F Dm7 G7 C C7
OF THEE I SING, ba-by, Sum-mer, Au-tumn, Win-ter,
mp
F6 Fm C E9 E+ Am Am7 D7 G Gmaj.7
Spring, ba-by, You're my sil-ver lin-ing, You're my sky of blue,
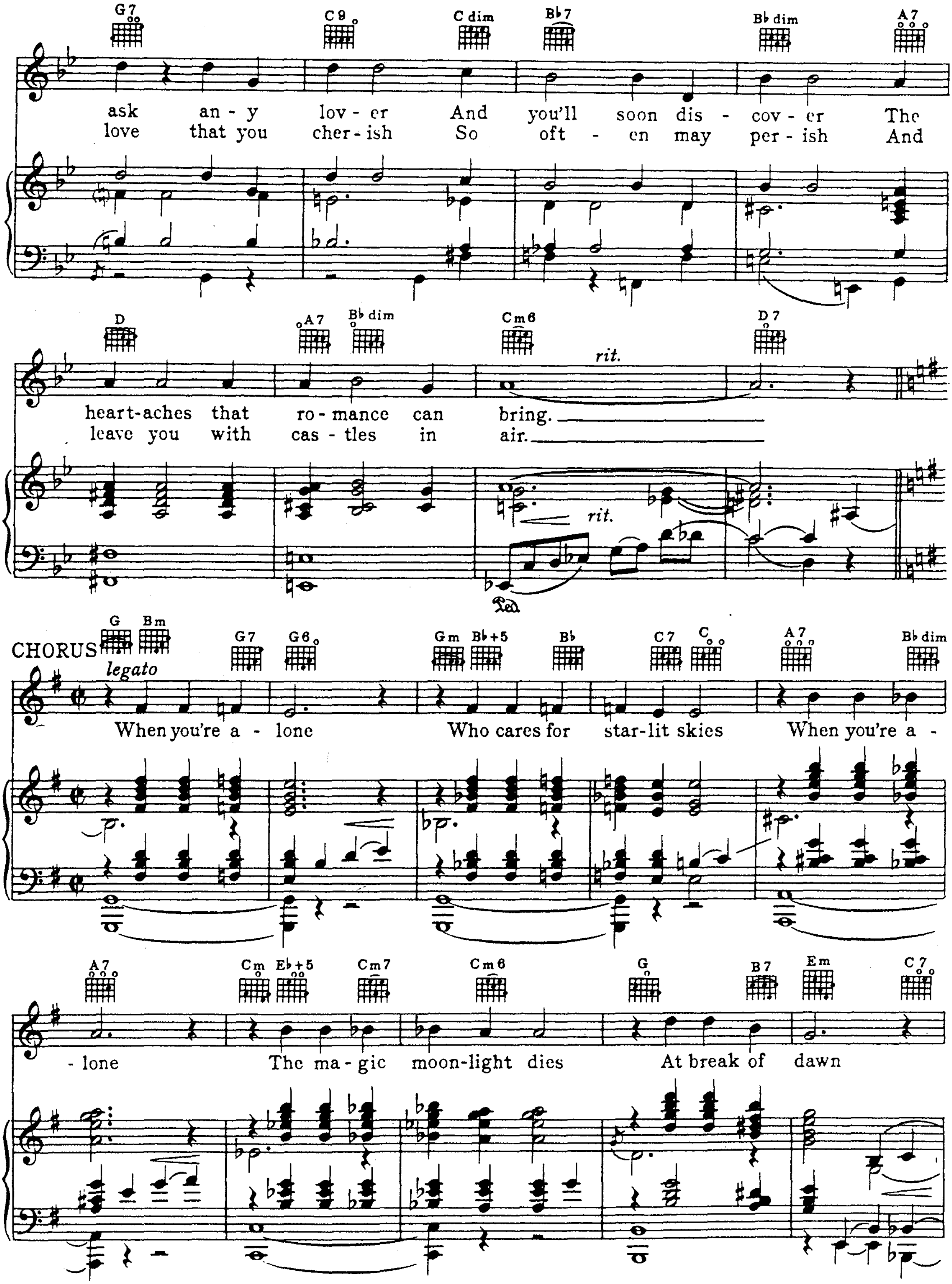

Em Cm G D7 G B♭m6 Am7 D7 Dm7 G7 C C7+
There's a love light shin - ing, Just be-cause of you. OF THEE I
mf
F Dm7 G7 C C7+ F6 E7+ E7 Bm7 E7
SING, ba - by, You have got that cer - tain thing, ba - by!
poco a poco cresc.
Am E7 Am Edim Dm Edim Dm7 G9 Am E7 Am Edim Dm Edim Dm7 Cdim C Am7
Shin - ing star and in - spi - ra - tion Worth - y of a might - y na - tion, OF
mf
f
Dm7 G7 1. C Cmaj.7 C7 Dm G7 2. C A♭m6 C
THEE I SING. SING.
pesante
ff
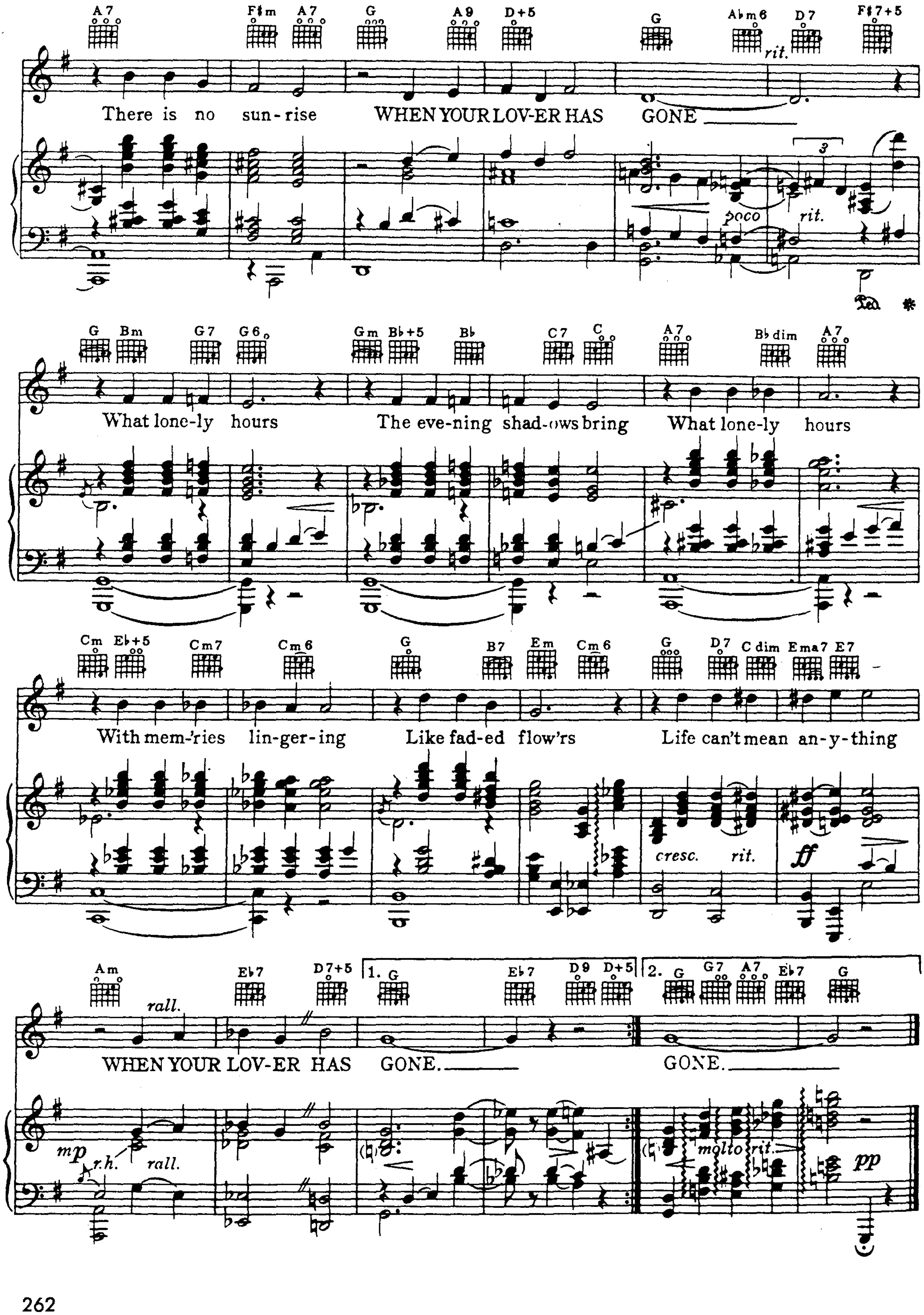
WHEN YOUR LOVER HAS GONE

Words and Music by
E. A. SWAN



*Diagrams for Guitar, Symbols for Ukulele and Banjo


G7 C9 C dim B♭7 B♭ dim A7
ask any lover And you'll soon discover The
love that you cherish So often may perish And
D A7 B♭ dim Cm6 D7
rit.
heartaches that romance can bring.
leave you with castles in air.
rit.
CHORUS
legato
G Bm G7 G6 Gm B♭+5 B♭ C7 C A7 B♭ dim
When you're alone Who cares for starlit skies When you're a-
A7 Cm E♭+5 Cm7 Cm6 G B7 Em C7
-lone The magic moonlight dies At break of dawn
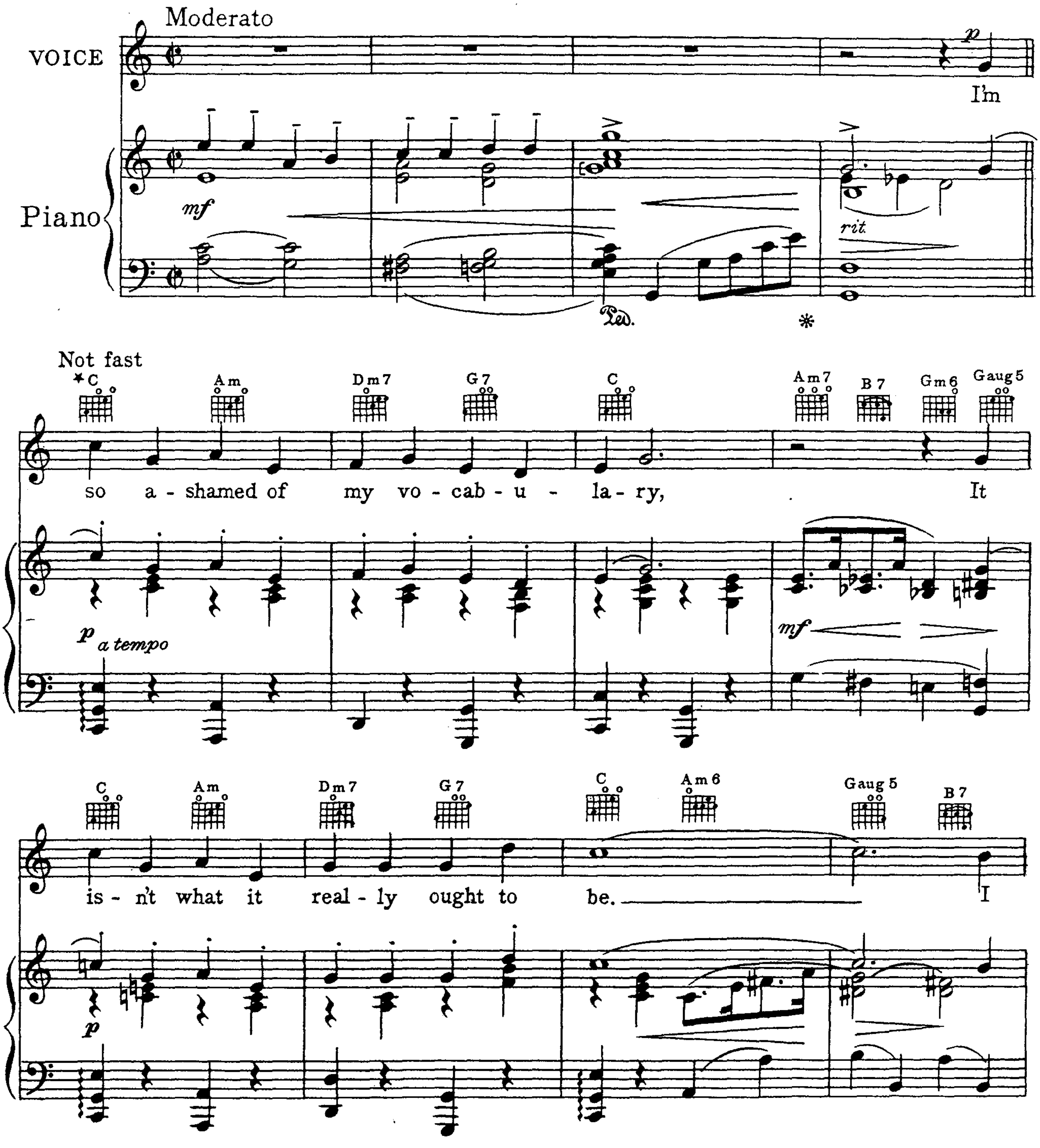

A7 F♯m A7 G A9 D+5 G A♭m6 D7 F♯7+5
rit.
There is no sun-rise WHEN YOUR LOV-ER HAS GONE
poco rit.
G Bm G7 G6 Gm B♭+5 B♭ C7 C A7 B♭dim A7
What lone-ly hours The eve-ning shad-ows bring What lone-ly hours
Cm E♭+5 Cm7 Cm6 G B7 Em Cm6 G D7 C dim Ema7 E7
With mem-'ries lin-ger-ing Like fad-ed flow'rs Life can't mean an-y-thing
cresc. rit.
ff
Am E♭7 D7+5 1. G E♭7 D9 D+5 2. G G7 A7 E♭7 G
rall.
WHEN YOUR LOV-ER HAS GONE. GONE.
mp r.h. rall.
molto rit.
pp

You're My Everything
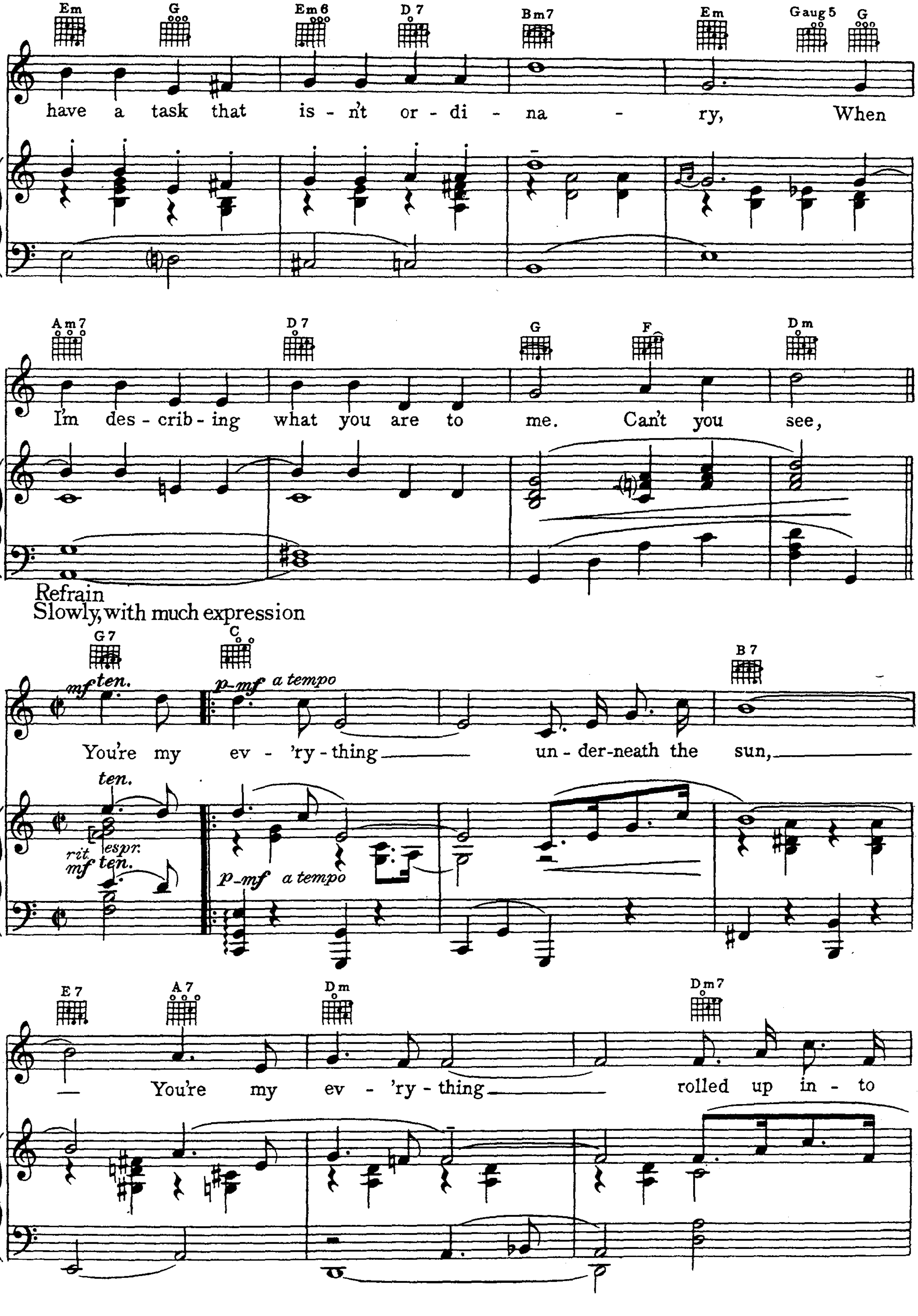
Featured in the 20th Century-Fox Picture
"YOU'RE MY EVERYTHING"
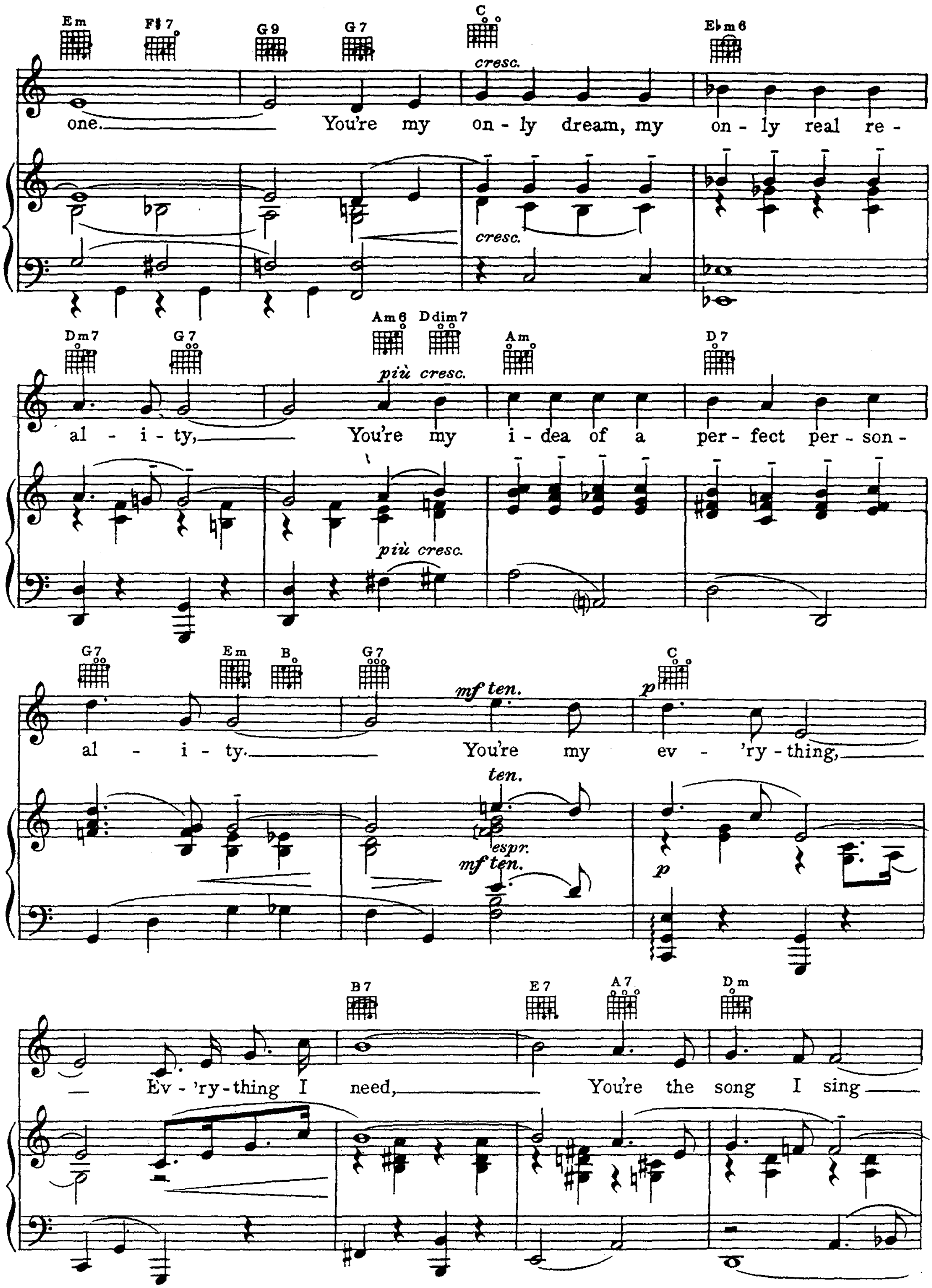
Words by
MORT DIXON
and JOE YOUNG
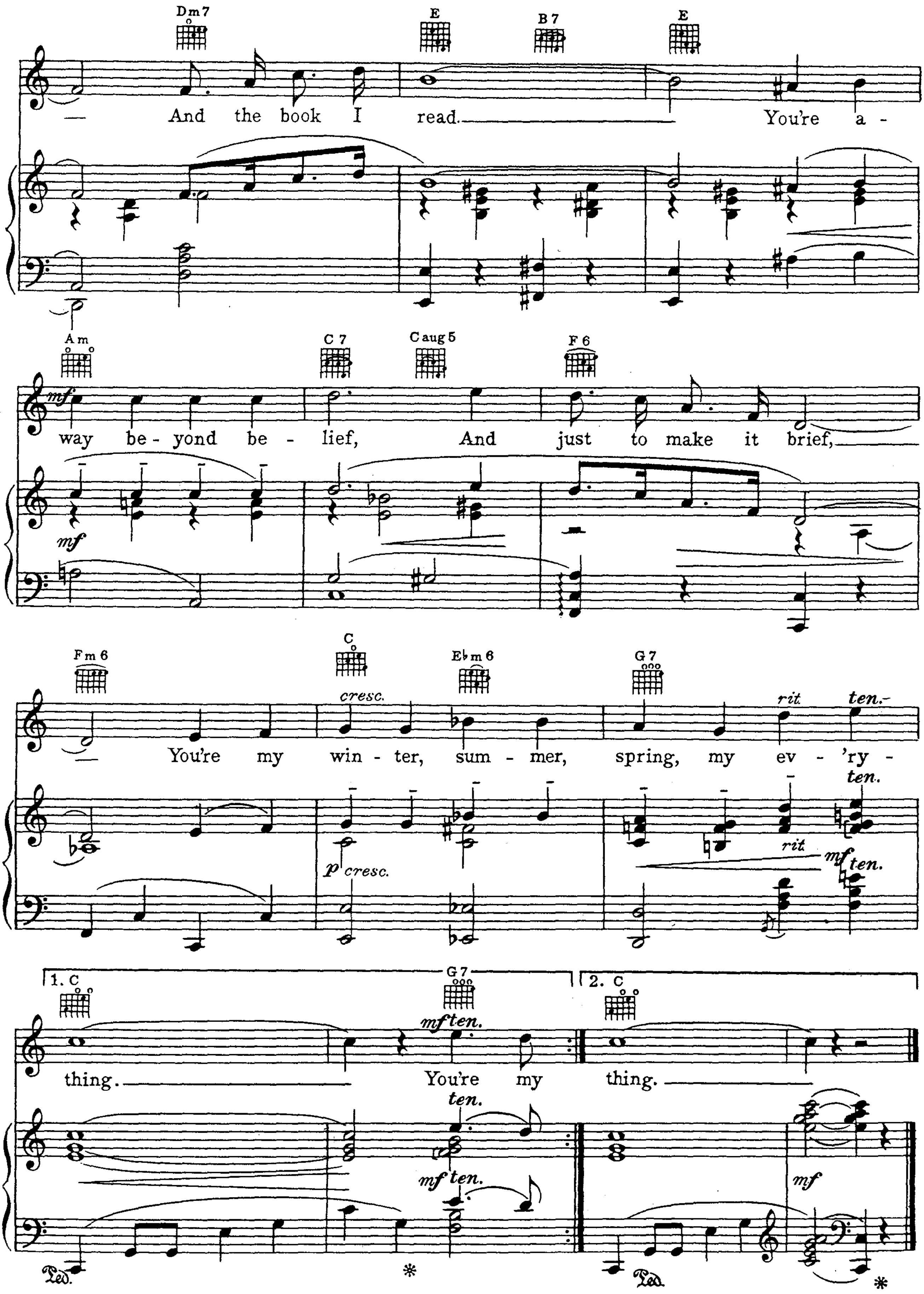
Music by
HARRY WARREN



*Diagrams for Guitar, Symbols for Ukulele and Banjo


Em G Em6 D7 Bm7 Em Gaug5 G
have a task that is - n't or - di - na - ry, When
Am7 D7 G F Dm
I'm des - crib - ing what you are to me. Can't you see,
Refrain
Slowly, with much expression
G7 C B7
mf ten. p-mf a tempo
You're my ev - 'ry - thing un - der-neath the sun,
ten.
rit espr.
mf ten.
p-mf a tempo
E7 A7 Dm Dm7
You're my ev - 'ry - thing rolled up in - to


Em F♯7 G9 G7 C E♭m6
cresc.
one. You're my on - ly dream, my on - ly real re -
Dm7 G7 Am6 Ddim7 Am D7
più cresc.
al - i - ty, You're my i - dea of a per - fect per - son -
G7 Em B G7 C
mf ten. p
al - i - ty. You're my ev - 'ry - thing,
espr.
B7 E7 A7 Dm
Ev - 'ry - thing I need, You're the song I sing
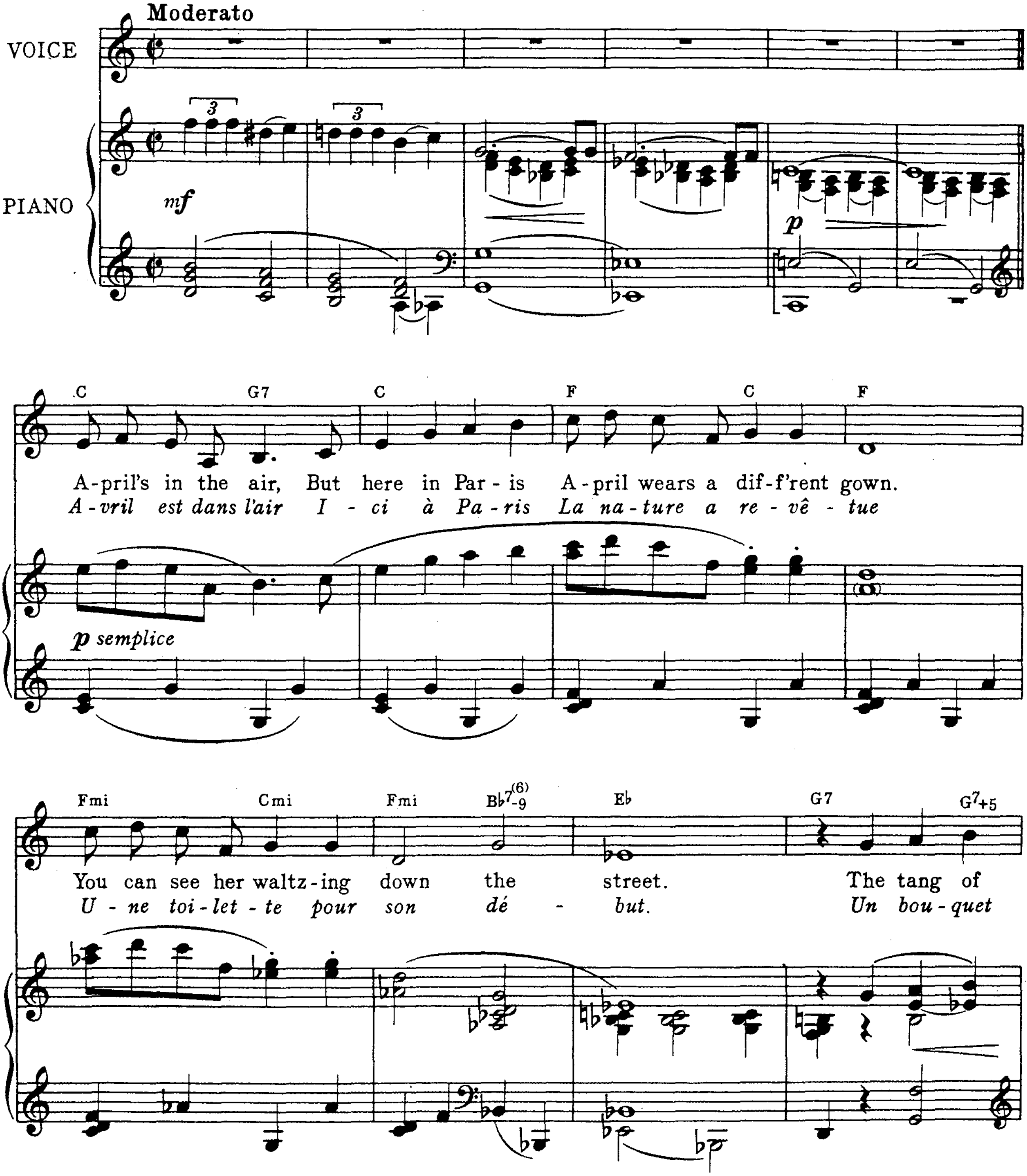

Dm7
E
B7
E
And the book I read. You're a -
Am
C7
Caug5
F6
mf
way be - yond be - lief, And just to make it brief,
Fm6
C
E♭m6
G7
cresc.
rit
ten.
You're my win - ter, sum - mer, spring, my ev - 'ry -
p cresc.
mf ten.
1. C
G7
2. C
mf ten.
thing. You're my thing.
mf
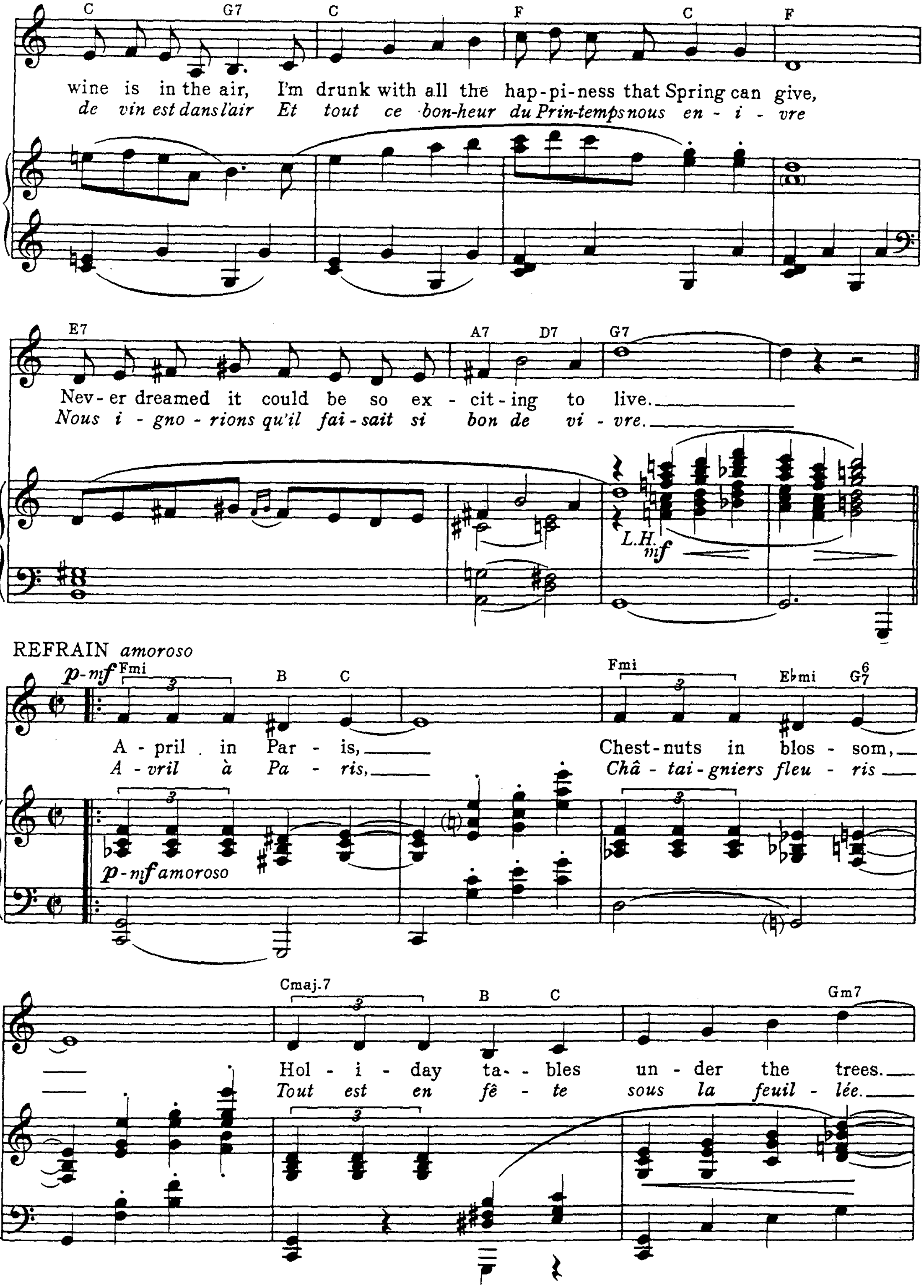
APRIL IN PARIS
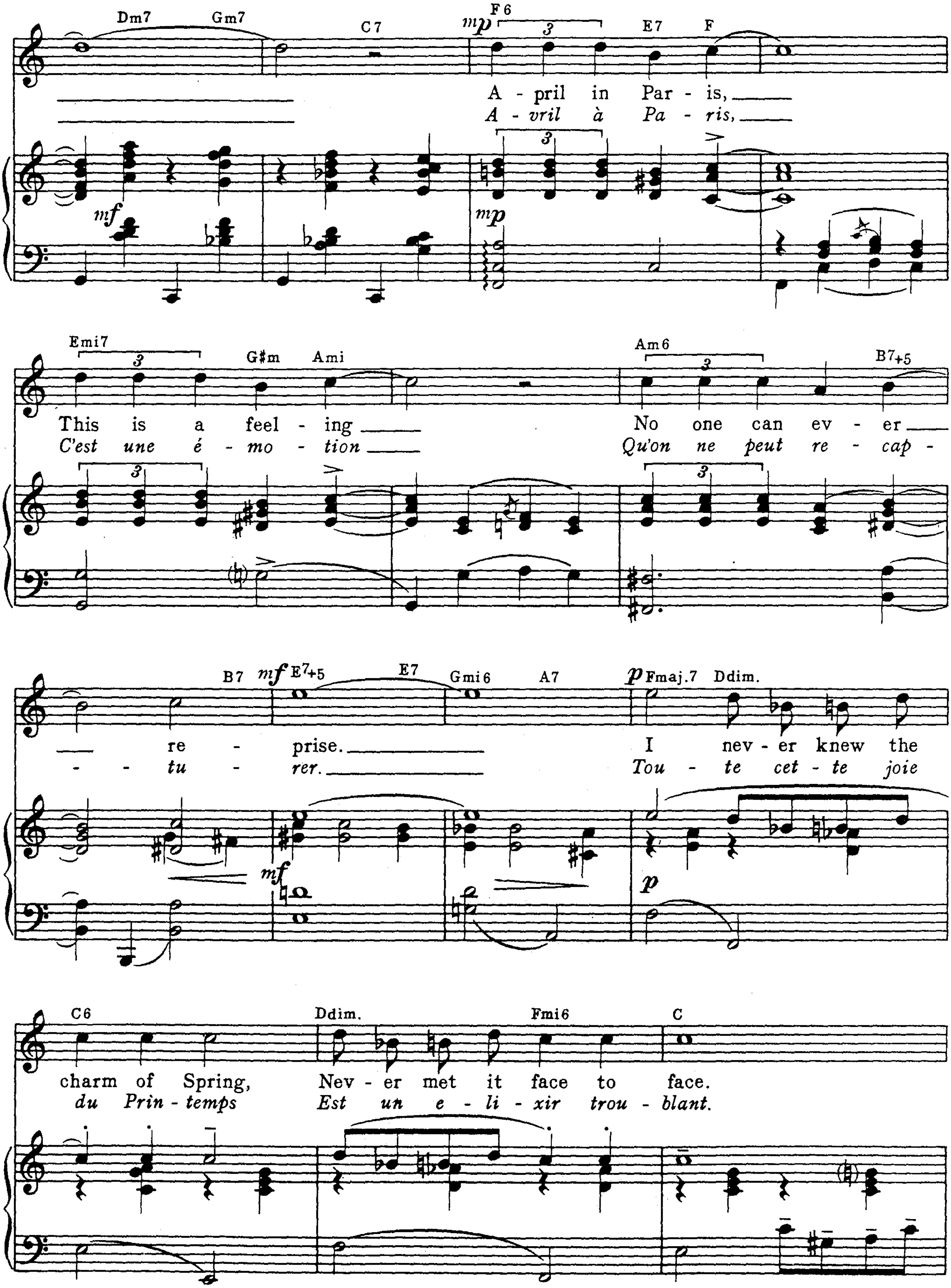
"Avril à Paris"

Words by
E. Y. HARBURG
French version by
EMELIA RENAUD
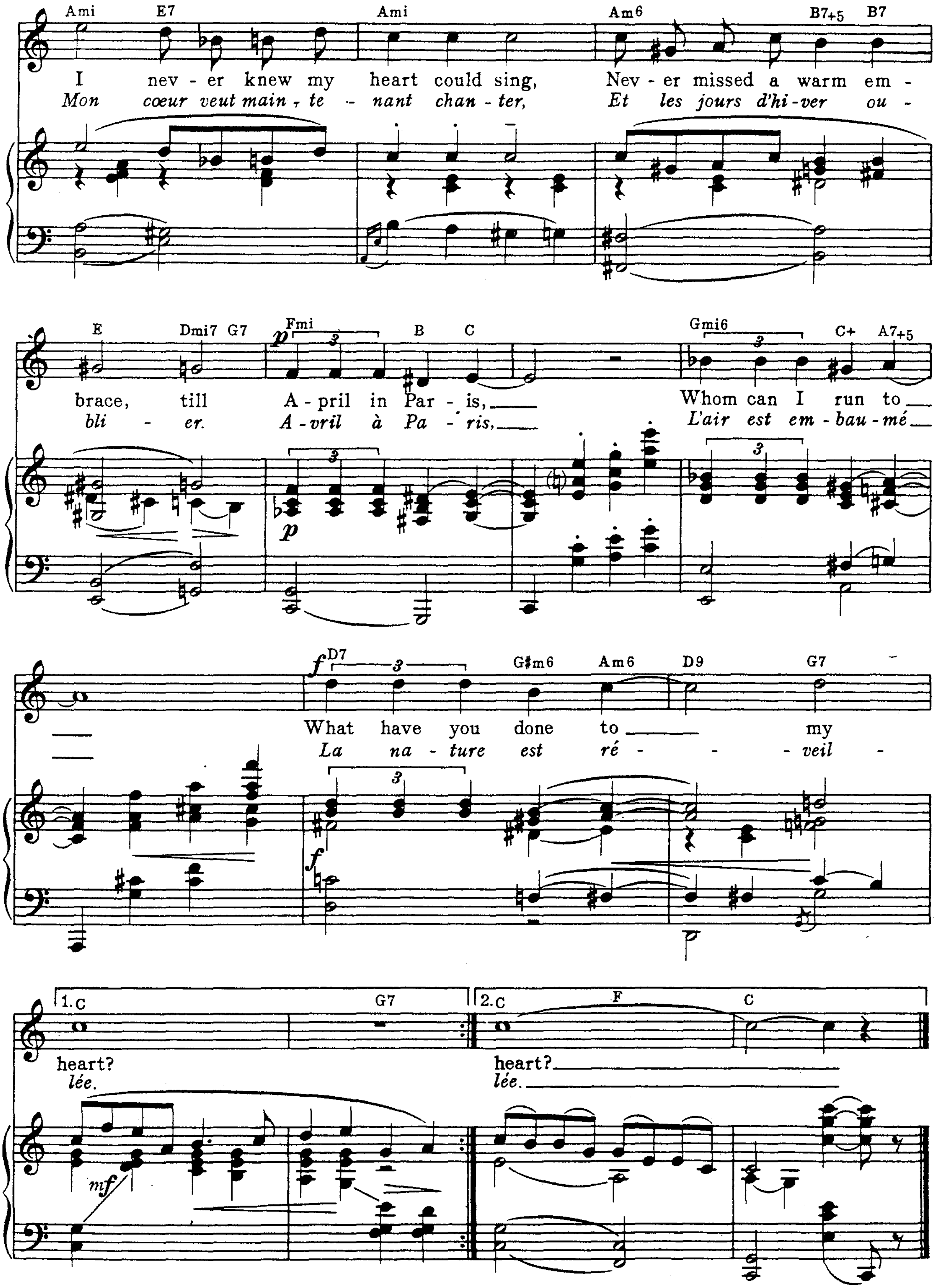
Music by
VERNON DUKE




C G7 C F C F
wine is in the air, I'm drunk with all the hap-pi-ness that Spring can give,
de vin est dans l'air Et tout ce bon-heur du Prin-temps nous en - i - vre
E7 A7 D7 G7
Nev-er dreamed it could be so ex - cit-ing to live.
Nous i - gno - rions qu'il fai-sait si bon de vi - vre.
L.H.
mf
REFRAIN amoroso
p-mf
Fmi B C Fmi E♭mi G6 7
A - pril in Par - is, Chest-nuts in blos - som,
A - vril à Pa - ris, Châ - tai-gniers fleu - ris
p-mf amoroso
Cmaj.7 B C Gm7
Hol - i - day ta - bles un - der the trees.
Tout est en fê - te sous la feuil - lée.
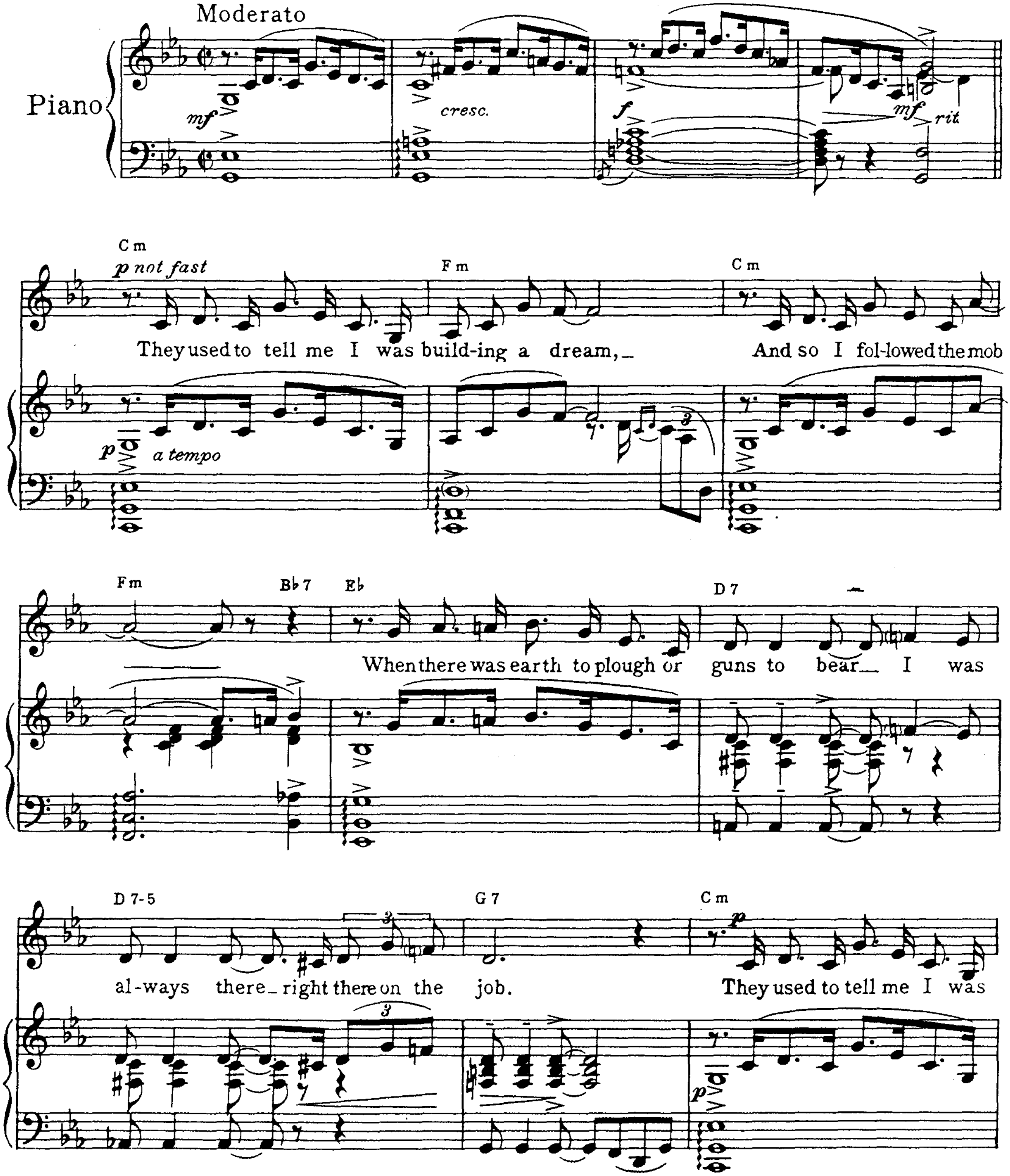


Dm7 Gm7 C7 F6 E7 F
A - pril in Par - is,
A - vril à Pa - ris,
Emi7 G♯m Ami Am6 B7+5
This is a feel - ing No one can ev - er
C'est une é - mo - tion Qu'on ne peut re - cap -
B7 E7+5 E7 Gmi6 A7 Fmaj.7 Ddim.
re - prise. I nev - er knew the
- tu - rer. Tou - te cet - te joie
C6 Ddim. Fmi6 C
charm of Spring, Nev - er met it face to face.
du Prin - temps Est un e - li - xir trou - blant.
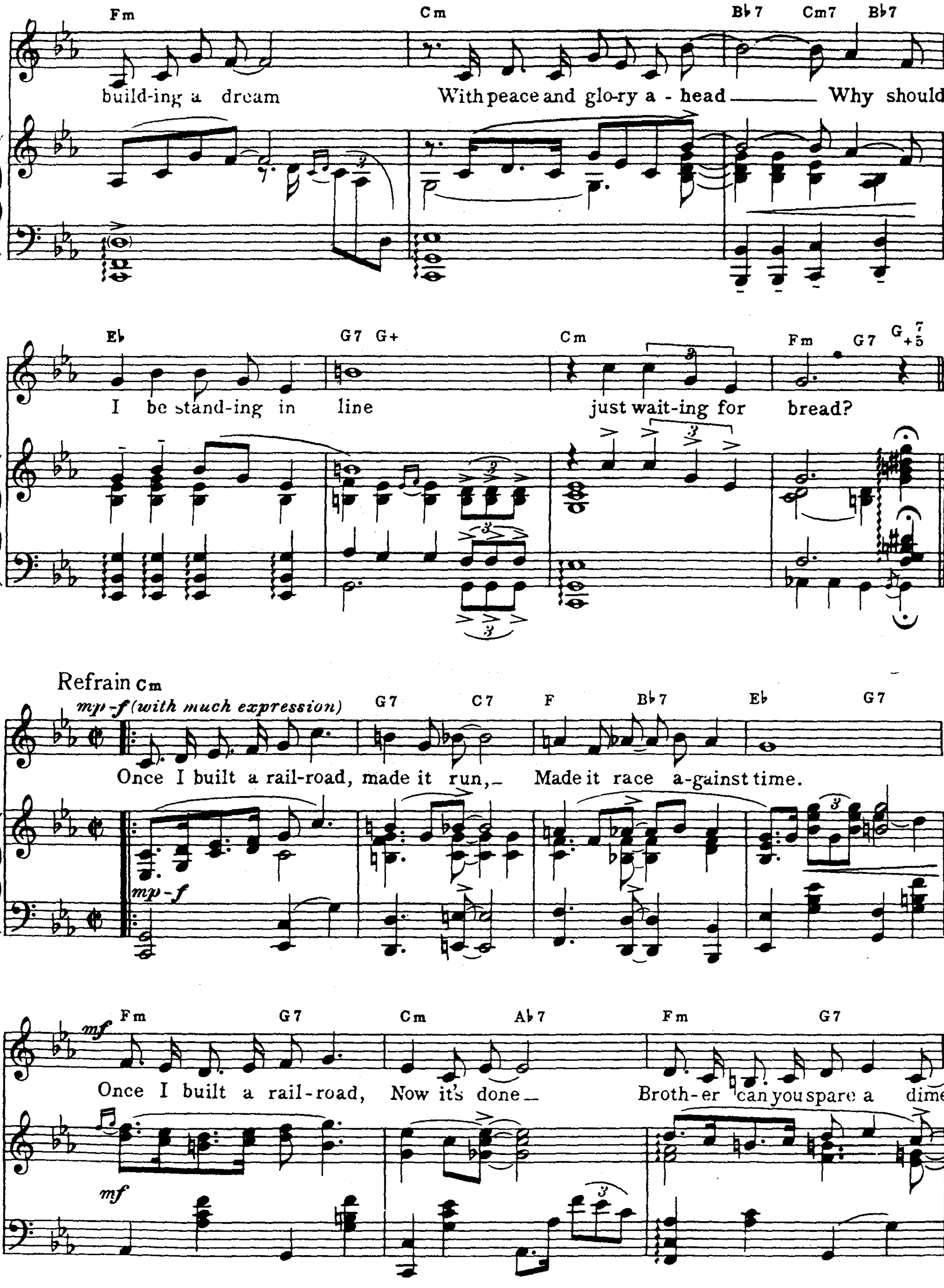

Ami E7 Ami Am6 B7+5 B7
I nev - er knew my heart could sing, Nev - er missed a warm em -
Mon cœur veut main - te - nant chan - ter, Et les jours d'hi - ver ou -
E Dmi7 G7 Fmi B C Gmi6 C+ A7+5
brace, till A - pril in Par - is,
bli - er. A - vril à Pa - ris,
Whom can I run to
L'air est em - bau - mé
D7 G♯m6 Am6 D9 G7
What have you done to my
La na - ture est ré - veil -
1.C G7 2.C F C
heart? heart?
lée. lée.
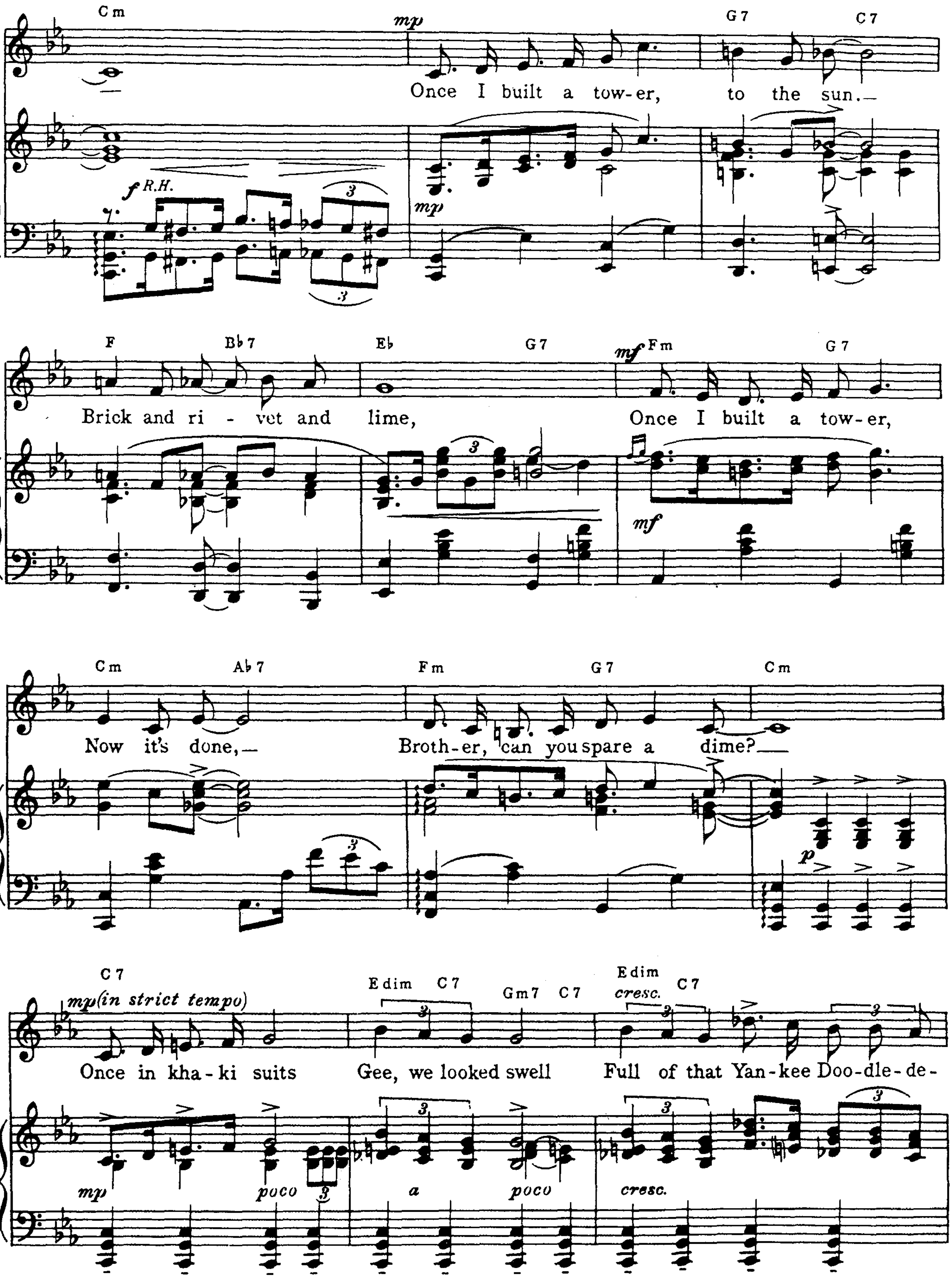
Brother, Can You Spare A Dime?
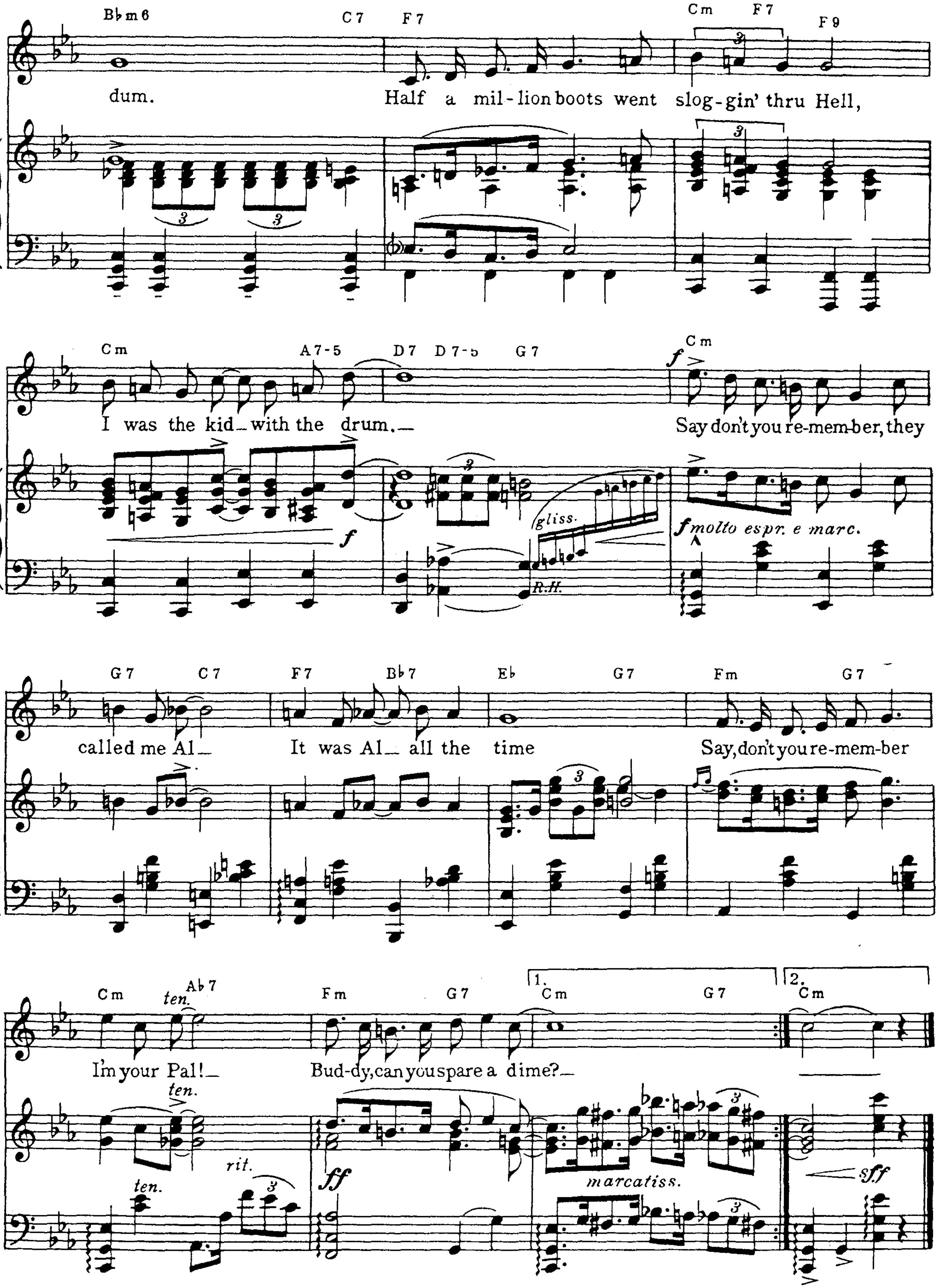
Words by
E.Y. HARBURG

Music by
JAY GORNEY




Fm Cm B♭7 Cm7 B♭7
build-ing a dream With peace and glo-ry a - head Why should
E♭ G7 G+ Cm Fm G7 G+5 7
I be stand-ing in line just wait-ing for bread?
Refrain Cm
mp-f (with much expression) G7 C7 F B♭7 E♭ G7
Once I built a rail-road, made it run, Made it race a-gainst time.
mp-f
mf Fm G7 Cm A♭7 Fm G7
Once I built a rail-road, Now it's done Broth-er can you spare a dime?
mf
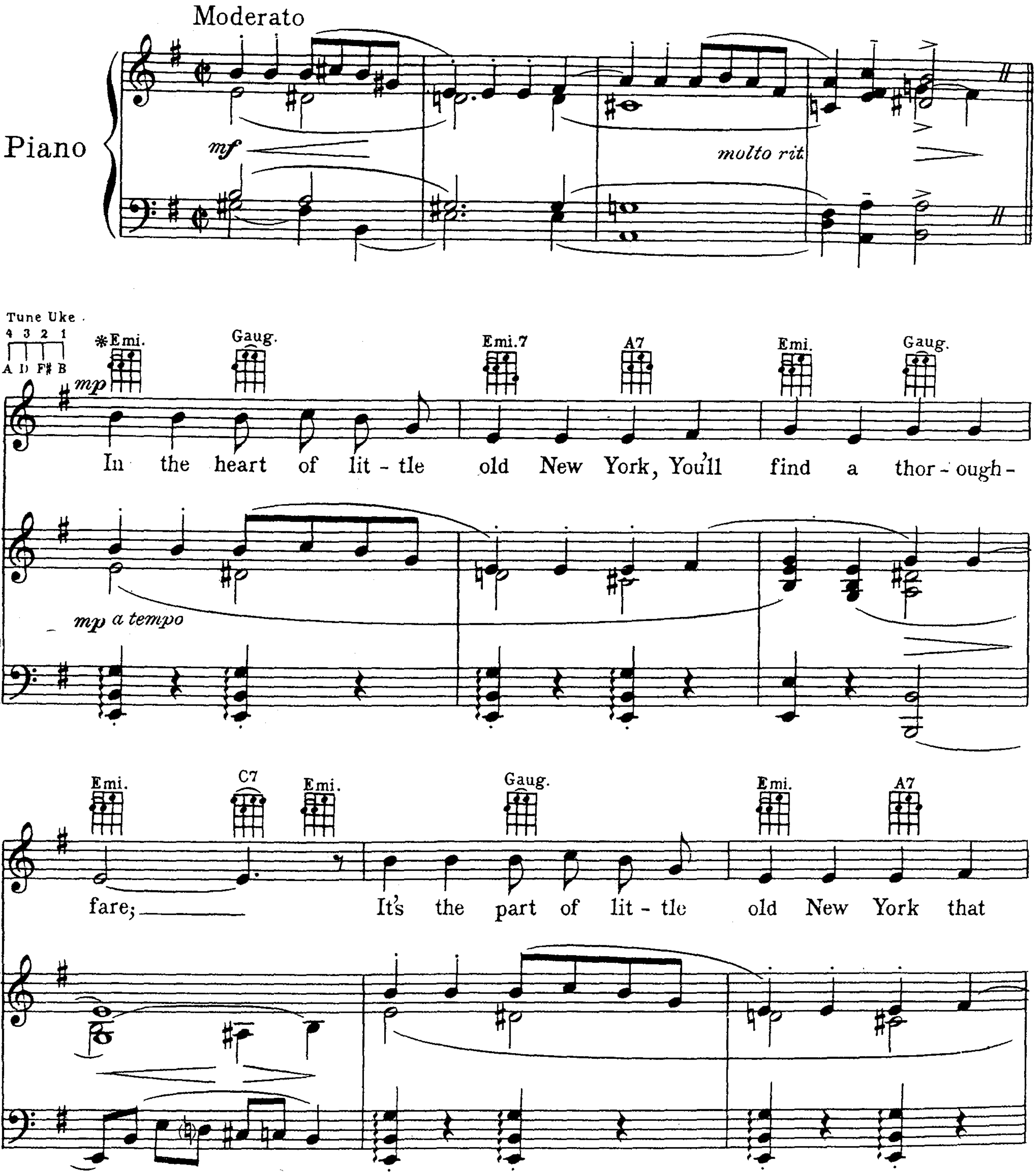

Cm
mp
Once I built a tow-er, to the sun.—
G7 C7
f R.H.
mp
F Bb7 Eb G7 Fm G7
mf
Brick and ri - vet and lime,
Once I built a tow-er,
mf
Cm Ab7 Fm G7 Cm
Now it's done,—
Brother-er, can you spare a dime?—
p
C7 Edim C7 Gm7 C7 Edim C7
mp (in strict tempo)
cresc.
Once in kha-ki suits Gee, we looked swell Full of that Yan-kee Doo-dle-de-
mp poco a poco cresc.


Bbm6 C7 F7 Cm F7 F9
dum. Half a mil-lion boots went slog-gin' thru Hell,
Cm A7-5 D7 D7-5 G7 Cm
I was the kid—with the drum.— Say don't you re-mem-ber, they
gliss.
R.H.
f molto espr. e marc.
G7 C7 F7 Bb7 Eb G7 Fm G7
called me Al— It was Al— all the time Say, don't you re-mem-ber
Cm Ab7 Fm G7 1. Cm G7 2. Cm
ten.
I'm your Pal!— Bud-dy, can you spare a dime?—
rit.
ff
marcatiss.
sff
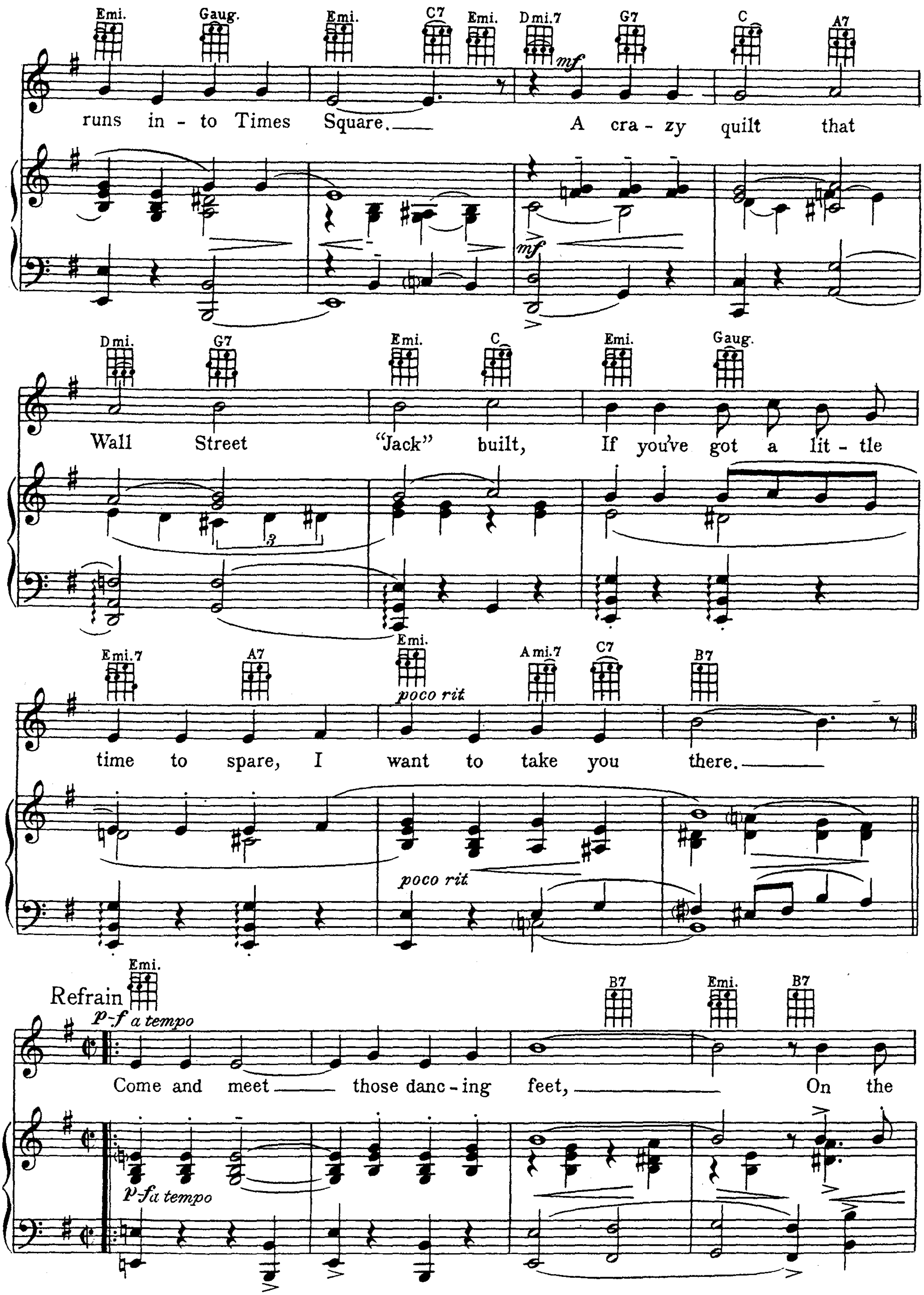
Forty Second Street
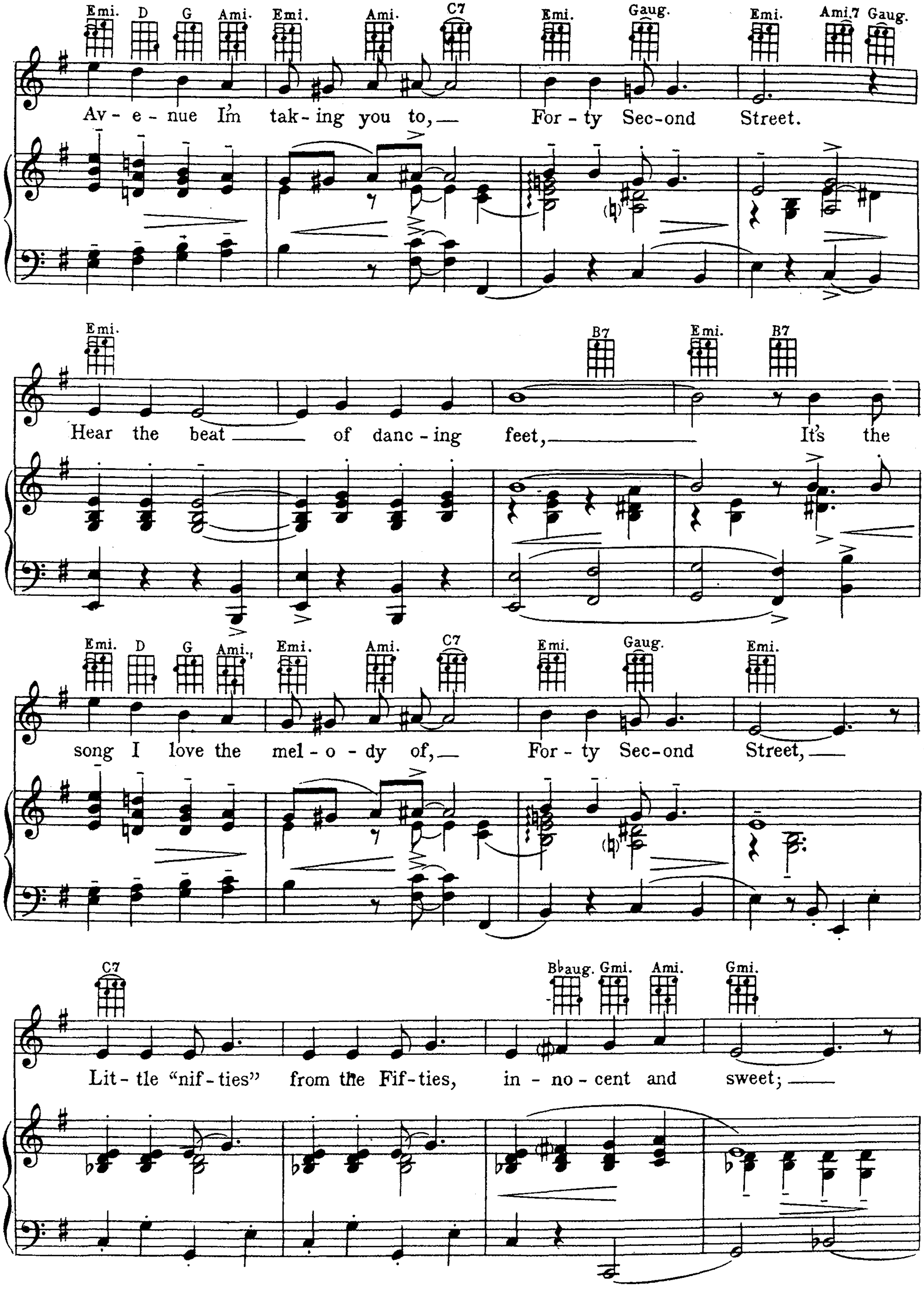
Words by
AL DUBIN

Music by
HARRY WARREN
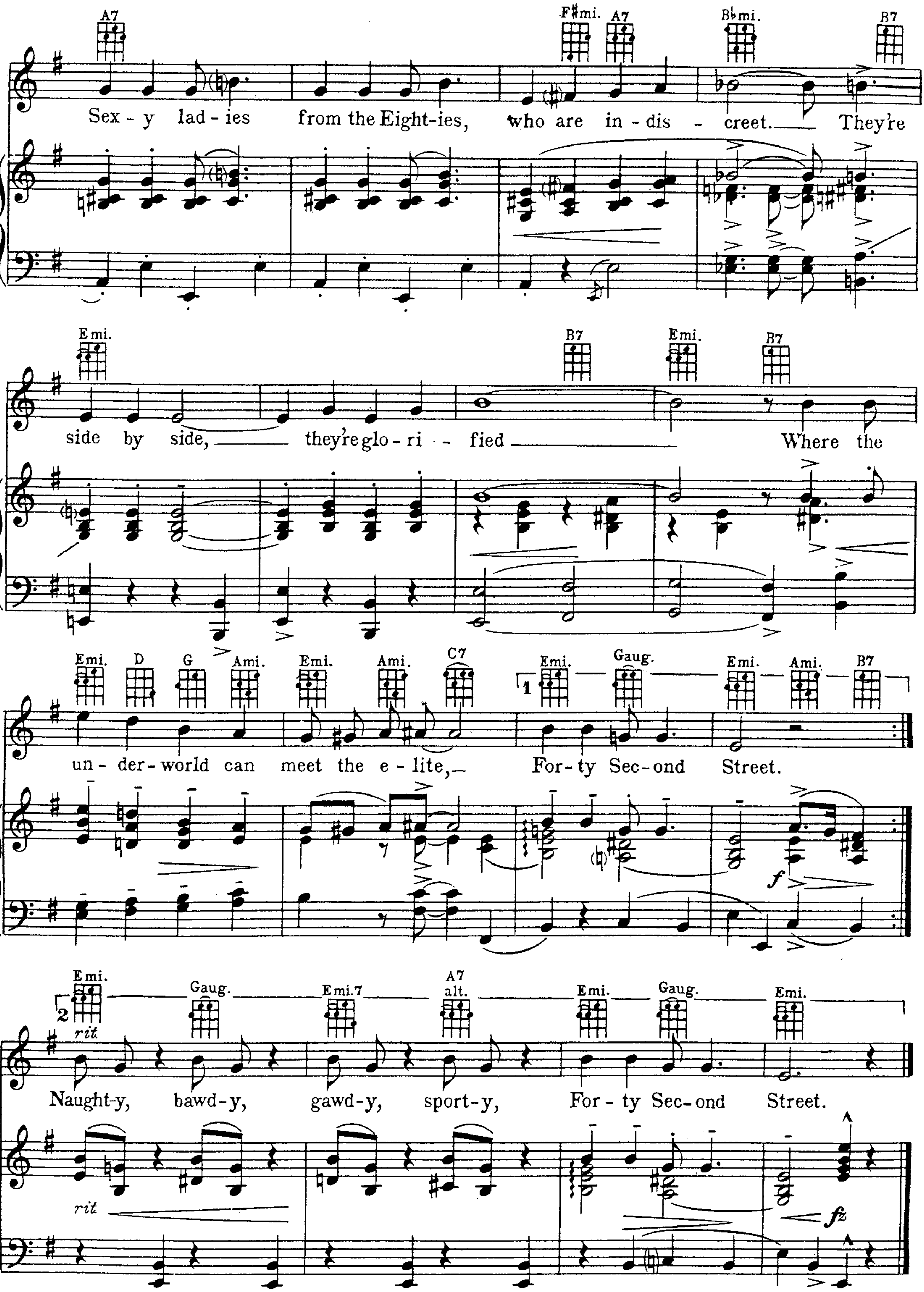


Symbols for Guitar and Banjo.


Emi. Gaug. Emi. C7 Emi. Dmi.7 G7 C A7
mf
runs in - to Times Square. A cra - zy quilt that
mf
Dmi. G7 Emi. C Emi. Gaug.
Wall Street "Jack" built, If you've got a lit - tle
Emi.7 A7 Emi. Ami.7 C7 B7
poco rit.
time to spare, I want to take you there.
poco rit.
Refrain
Emi. B7 Emi. B7
p-f a tempo
Come and meet those danc - ing feet, On the
p-f a tempo
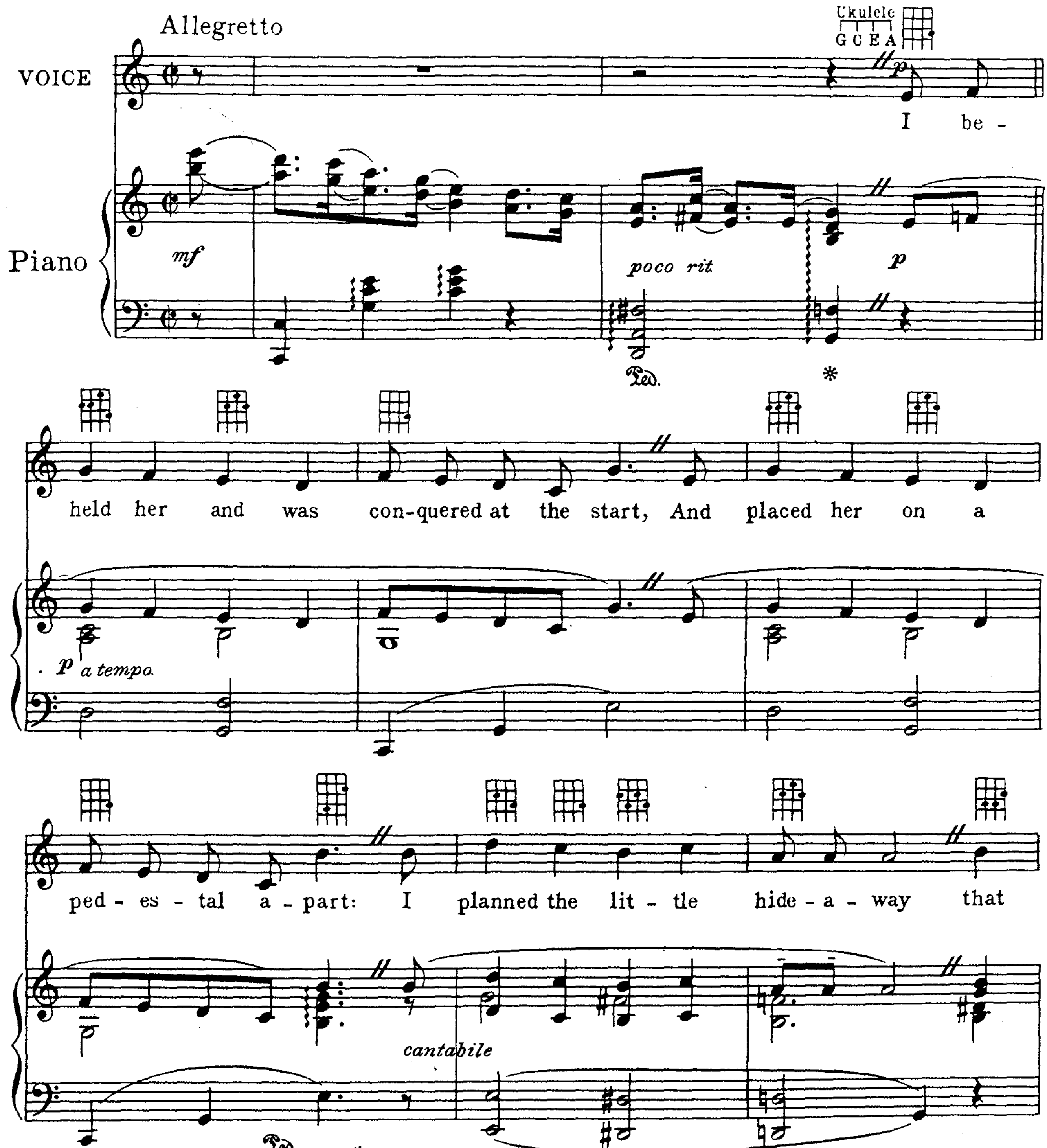


Emi. D G Ami. Emi. Ami. C7 Emi. Gaug. Emi. Ami.7 Gaug.
Av - e - nue I'm tak - ing you to, — For - ty Sec - ond Street.
Emi. B7 Emi. B7
Hear the beat — of danc - ing feet, — It's the
Emi. D G Ami. Emi. Ami. C7 Emi. Gaug. Emi.
song I love the mel - o - dy of, — For - ty Sec - ond Street, —
C7 B♭aug. Gmi. Ami. Gmi.
Lit - tle "nif - ties" from the Fif - ties, in - no - cent and sweet; —
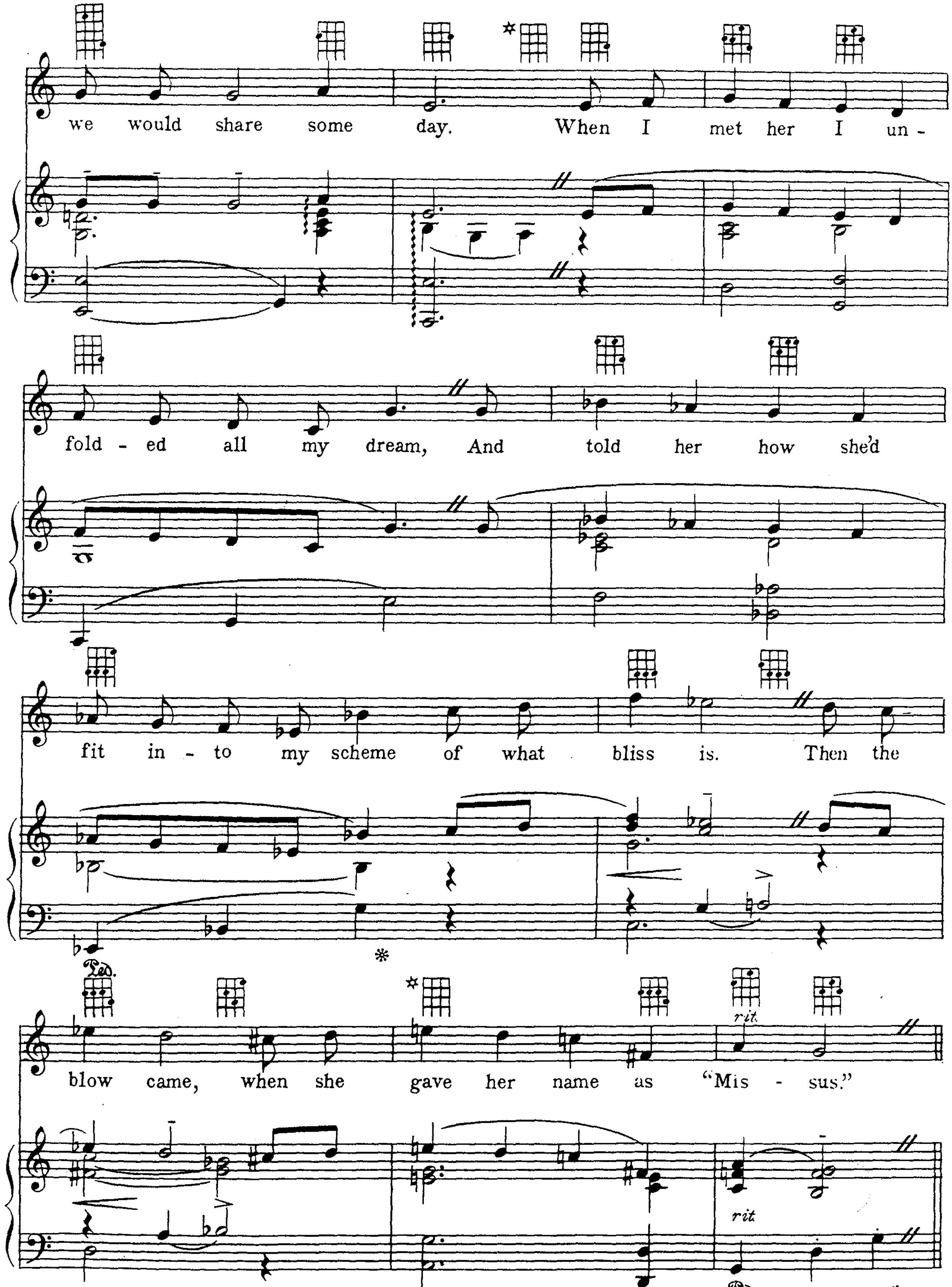

A7
F♯mi.
A7
B♭mi.
B7
Sex-y lad-ies from the Eight-ies, who are in-dis-creet. They're
Emi.
B7
Emi.
B7
side by side, they're glo-ri-fied Where the
Emi.
D
G
Ami.
Emi.
Ami.
C7
Emi.
Gaug.
Emi.
Ami.
B7
un-der-world can meet the e-lite, For-ty Sec-ond Street.
Emi.
Gaug.
Emi.7
A7 alt.
Emi.
Gaug.
Emi.
rit.
Naught-y, bawd-y, gawd-y, sport-y, For-ty Sec-ond Street.
rit.
f
fz

I Guess I'll Have To Change My Plan
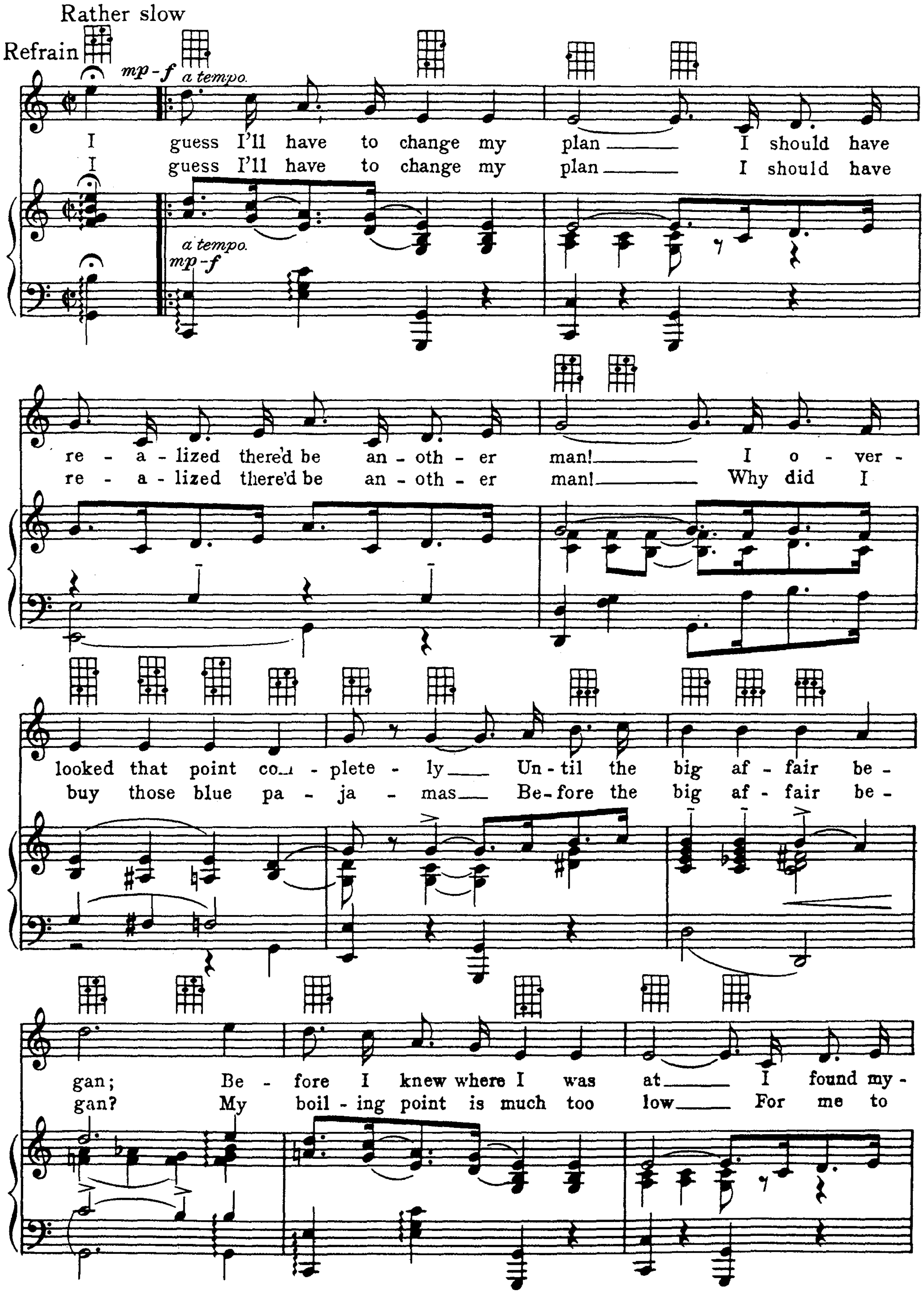
Words by
HOWARD DIETZ
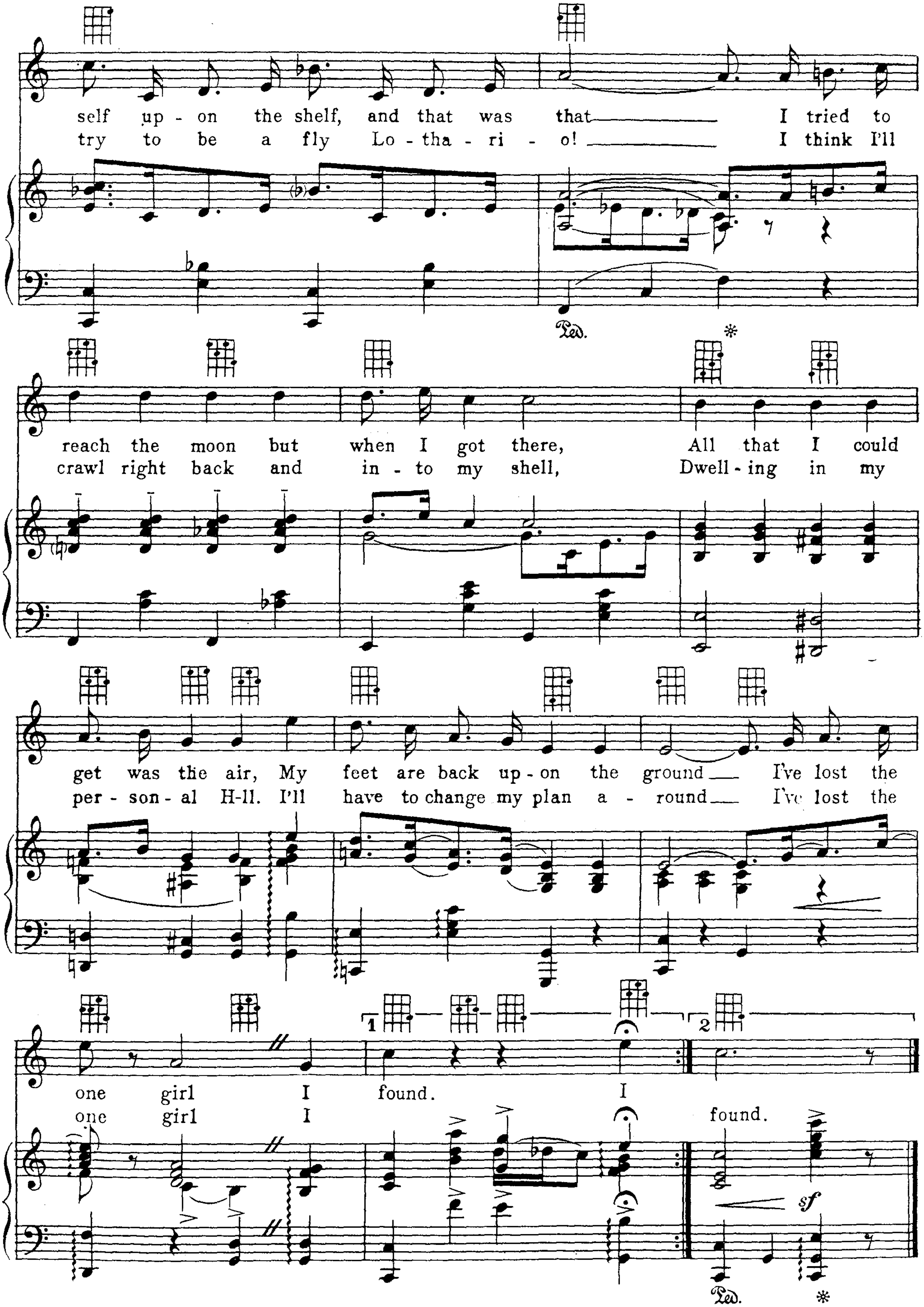
Music by
ARTHUR SCHWARTZ
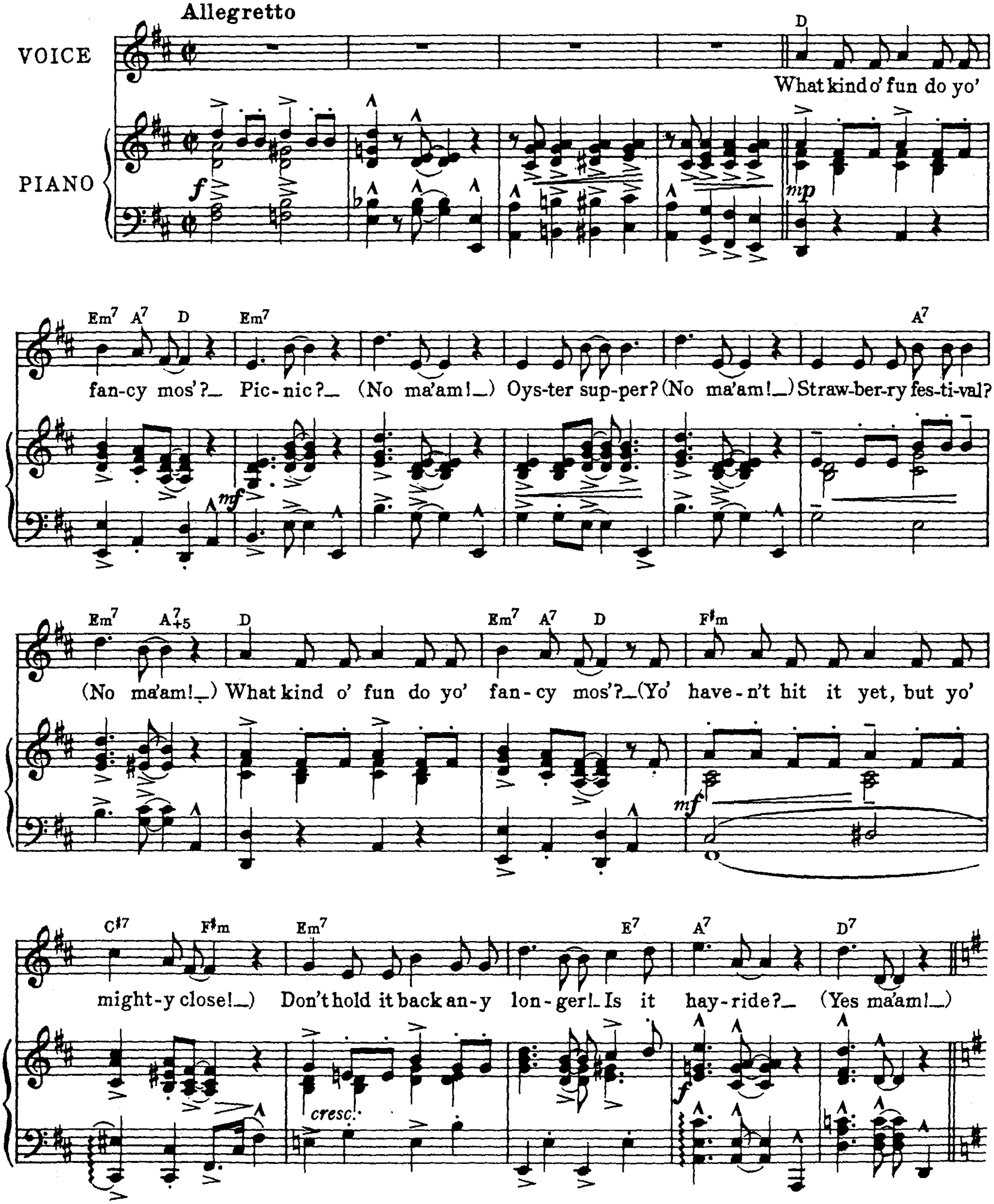




✲ Open strings
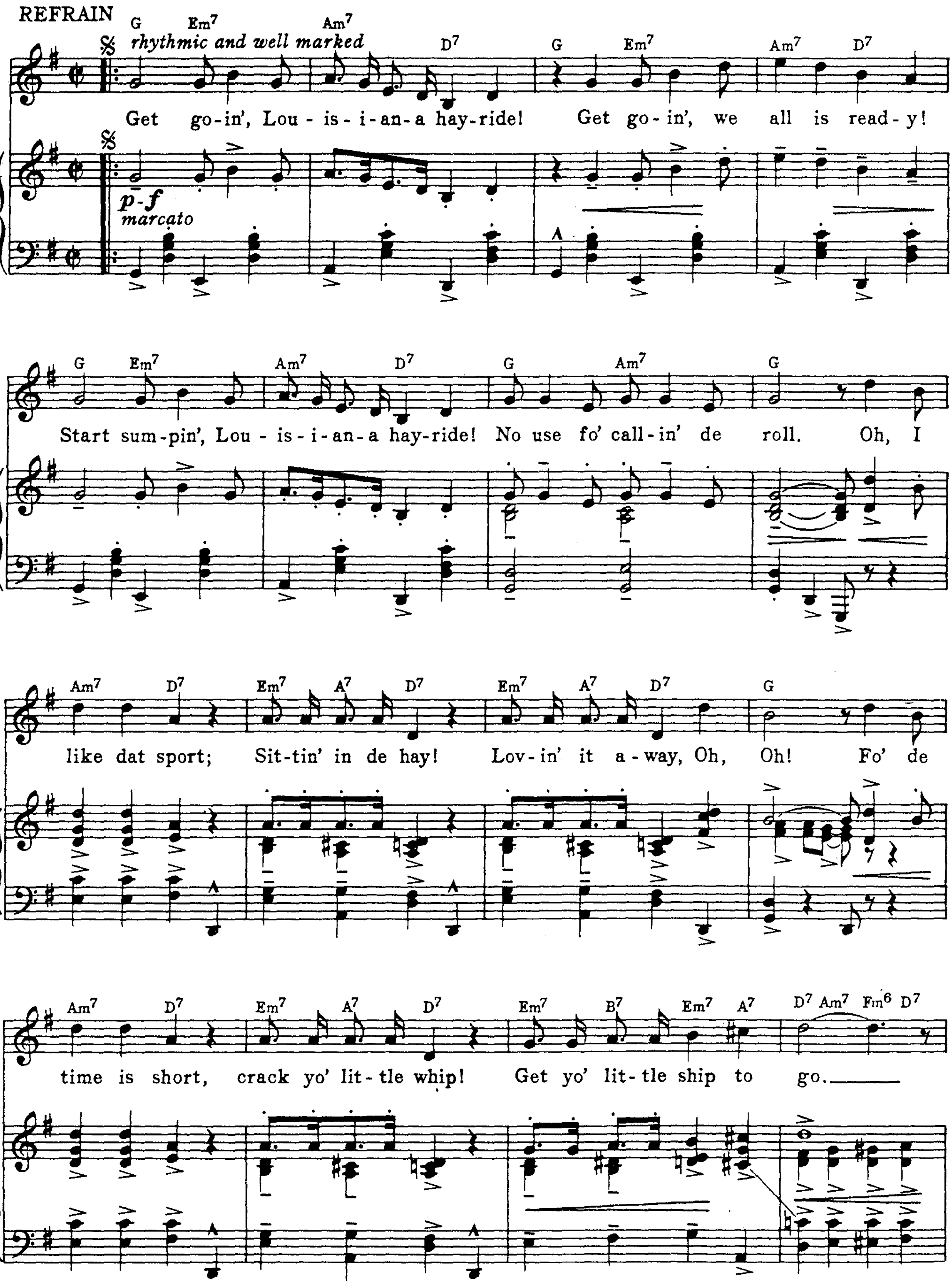

Rather slow
Refrain
mp - f a tempo.
I guess I'll have to change my plan I should have re - a - lized there'd be an - oth - er man! I o - ver - looked that point co - plete - ly Un - til the big af - fair be - gan; Be - fore I knew where I was at I found my -
I guess I'll have to change my plan I should have re - a - lized there'd be an - oth - er man! Why did I buy those blue pa - ja - mas Be - fore the big af - fair be - gan? My boil - ing point is much too low For me to
a tempo.
mp - f
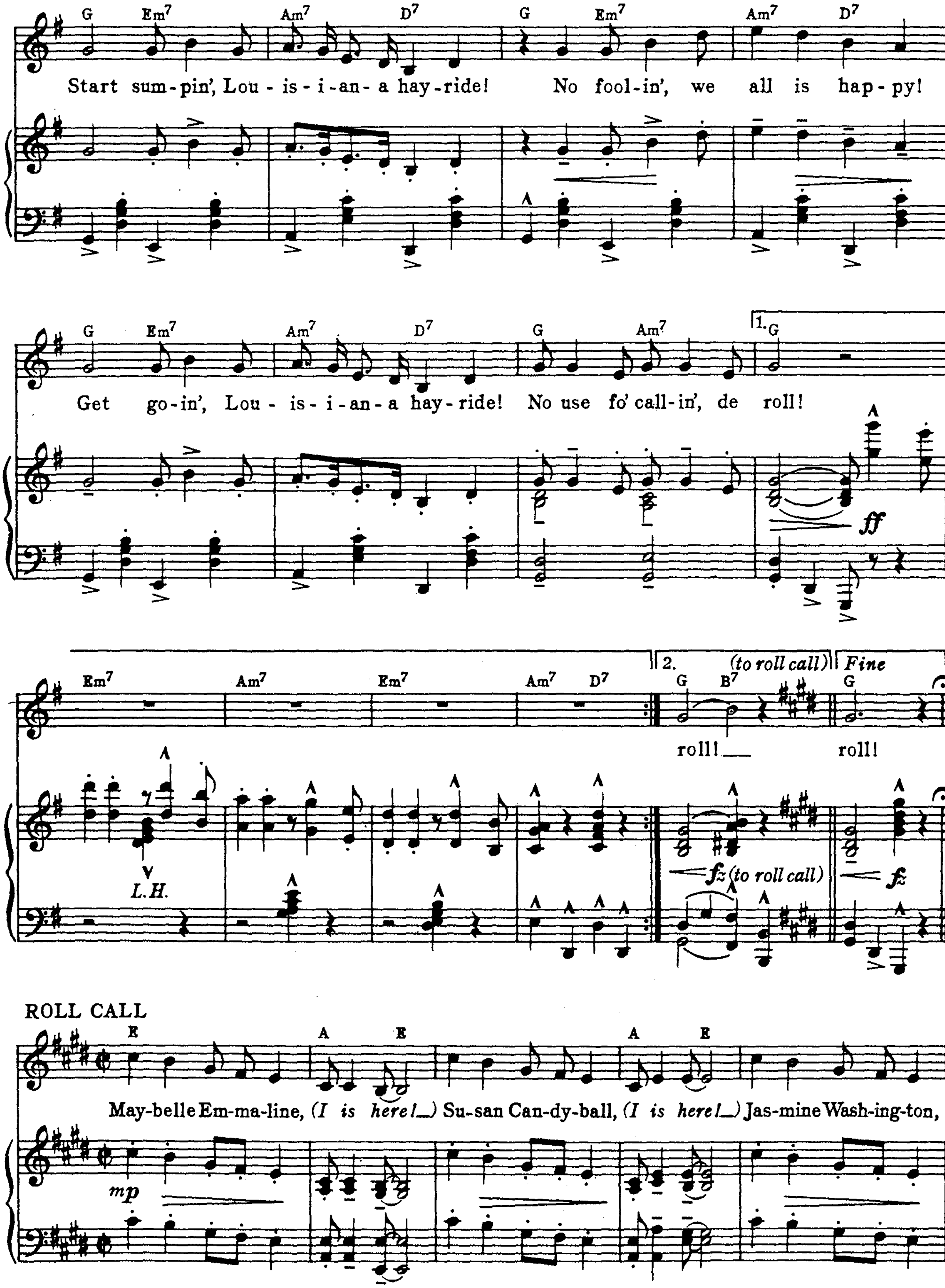

self up - on the shelf, and that was that I tried to
try to be a fly Lo - tha - ri - o! I think I'll
reach the moon but when I got there, All that I could
crawl right back and in - to my shell, Dwell - ing in my
get was the air, My feet are back up - on the ground I've lost the
per - son - al H-ll. I'll have to change my plan a - round I've lost the
one girl I found. I
one girl I found.
1
2
sf
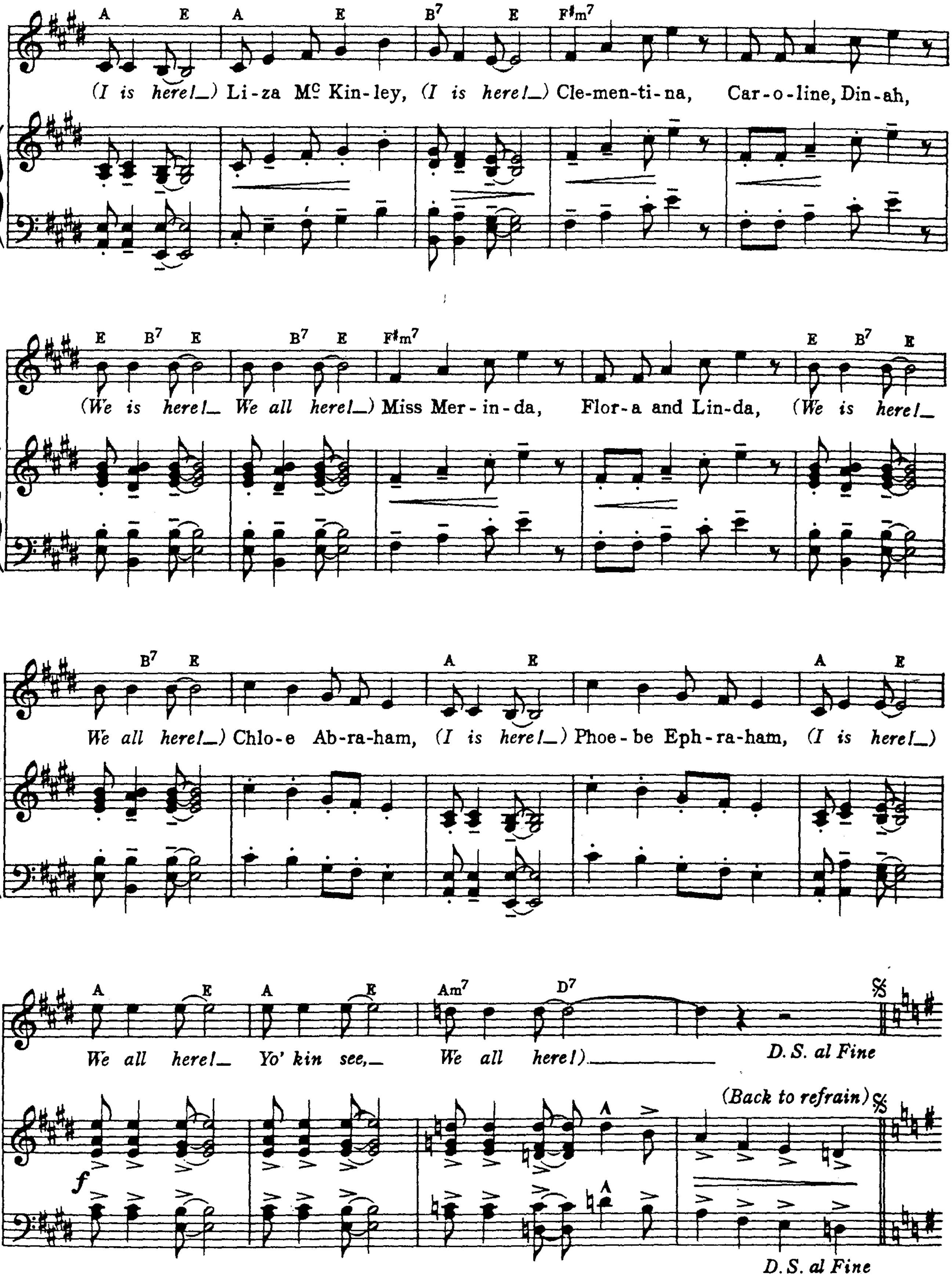
LOUISIANA HAYRIDE

Words and Music by
HOWARD DIETZ and
ARTHUR SCHWARTZ




REFRAIN
rhythmic and well marked
p-f
marcato
Get go-in', Lou-is-i-an-a hay-ride! Get go-in', we all is read-y!
Start sum-pin', Lou-is-i-an-a hay-ride! No use fo' call-in' de roll. Oh, I
like dat sport; Sit-tin' in de hay! Lov-in' it a-way, Oh, Oh! Fo' de
time is short, crack yo' lit-tle whip! Get yo' lit-tle ship to go.
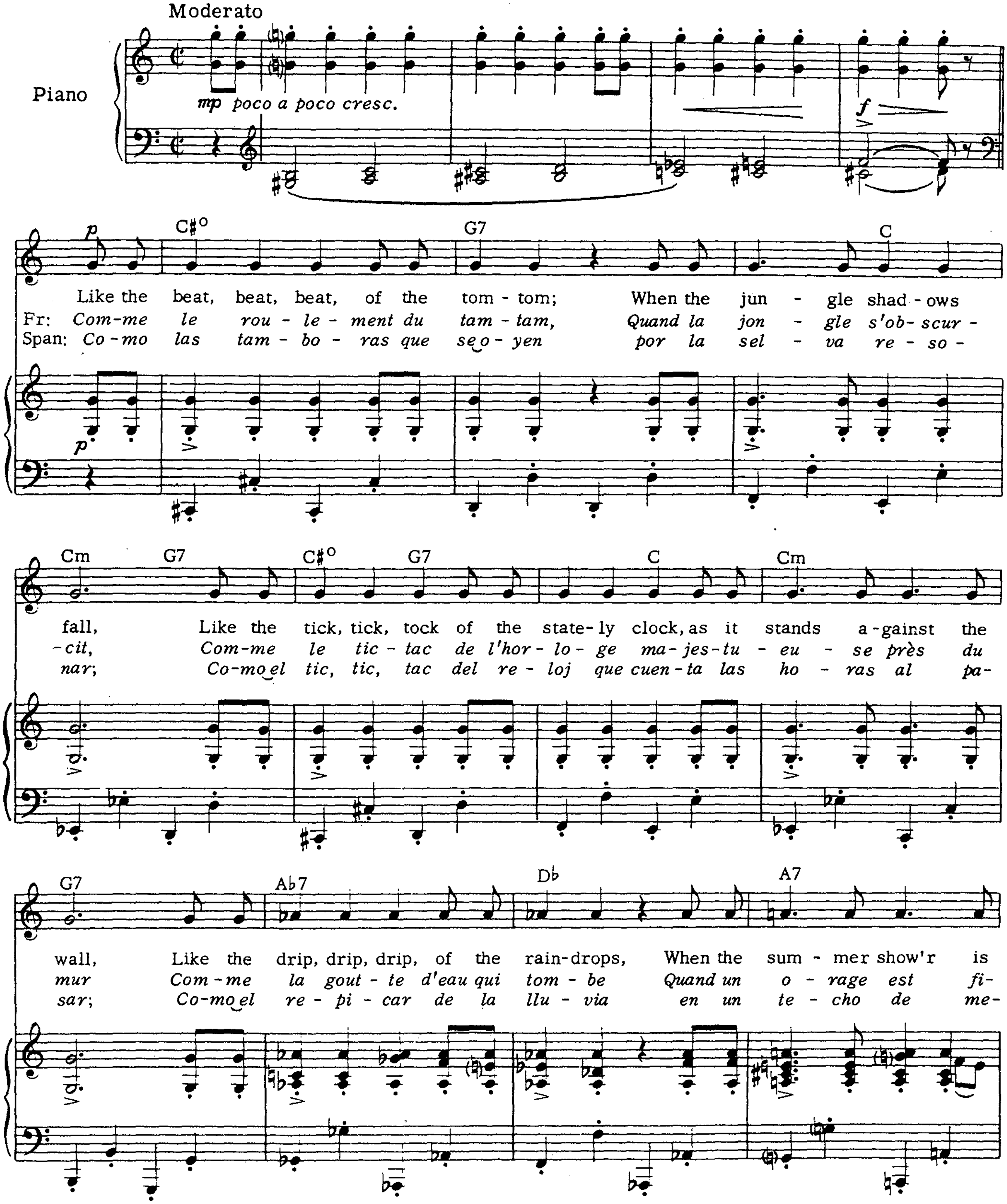

G Em7 Am7 D7 G Em7 Am7 D7
Start sum-pin', Lou-is-i-an-a hay-ride! No fool-in', we all is hap-py!
G Em7 Am7 D7 G Am7
1. G
Get go-in', Lou-is-i-an-a hay-ride! No use fo' call-in', de roll!
ff
Em7 Am7 Em7 Am7 D7
2. (to roll call) Fine
G B7 G
roll! roll!
L.H.
fz (to roll call)
fz
ROLL CALL
E A E A E
May-belle Em-ma-line, (I is here!) Su-san Can-dy-ball, (I is here!) Jas-mine Wash-ing-ton,
mp
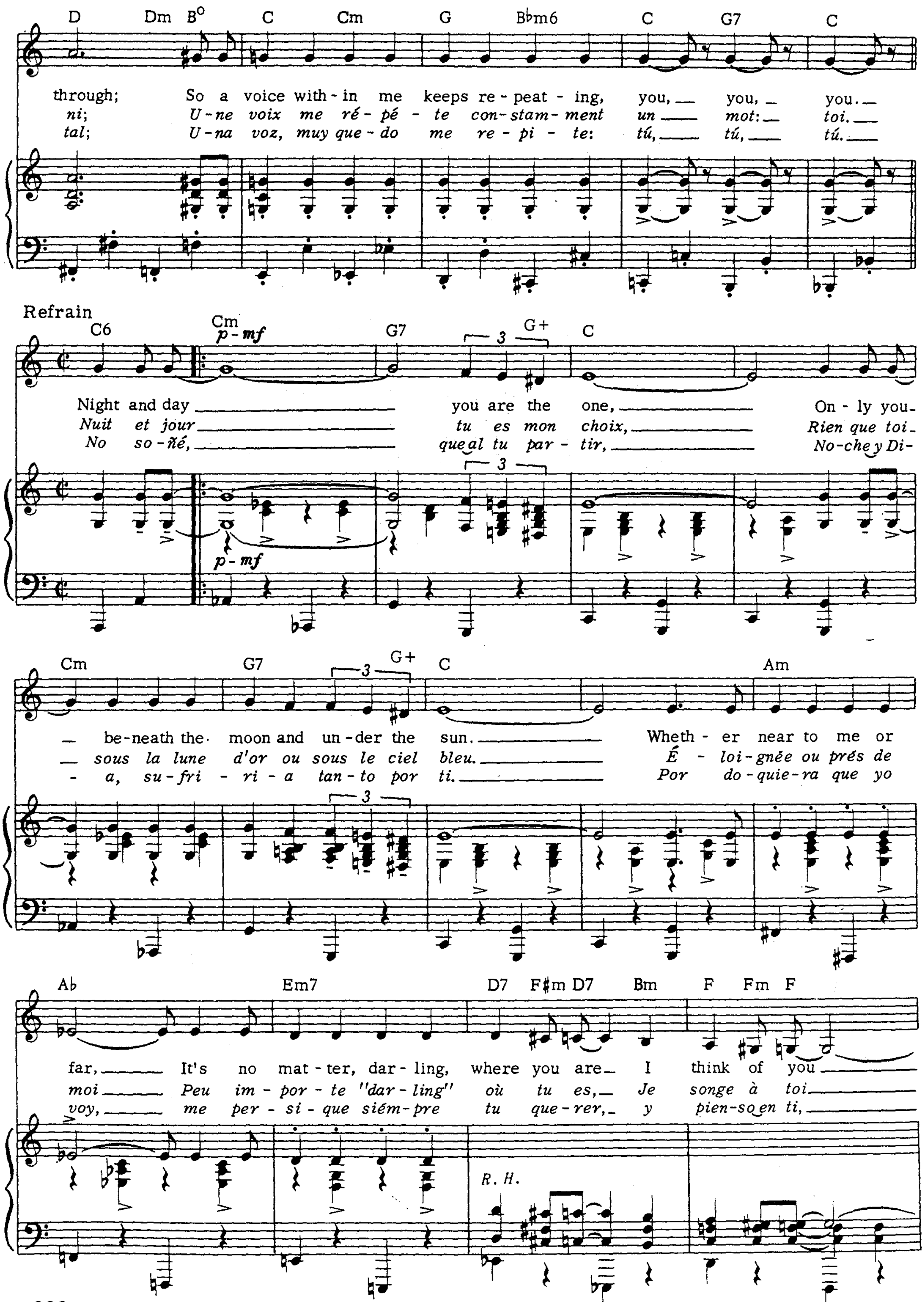

A E A E B7 E F#m7
(I is here!_) Li-za Mc Kin-ley, (I is here!_) Cle-men-ti-na, Car-o-line, Din-ah,
E B7 E B7 E F#m7 E B7 E
(We is here!_ We all here!_) Miss Mer-in-da, Flor-a and Lin-da, (We is here!_
B7 E A E A E
We all here!_) Chlo-e Ab-ra-ham, (I is here!_) Phoe-be Eph-ra-ham, (I is here!_)
A E A E Am7 D7
We all here!_ Yo' kin see,_ We all here!)_______
D.S. al Fine
(Back to refrain)
f
D.S. al Fine
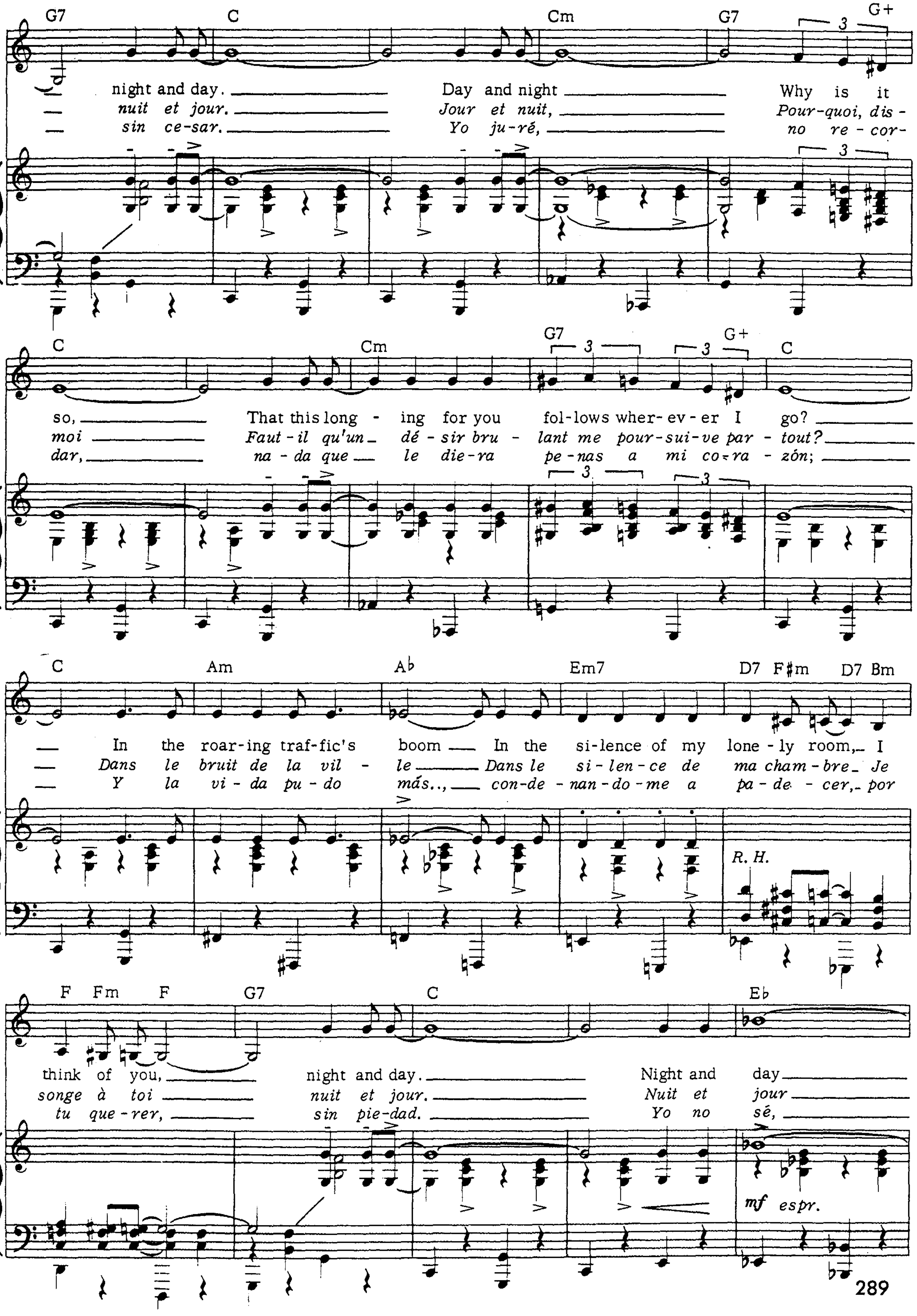
NIGHT AND DAY
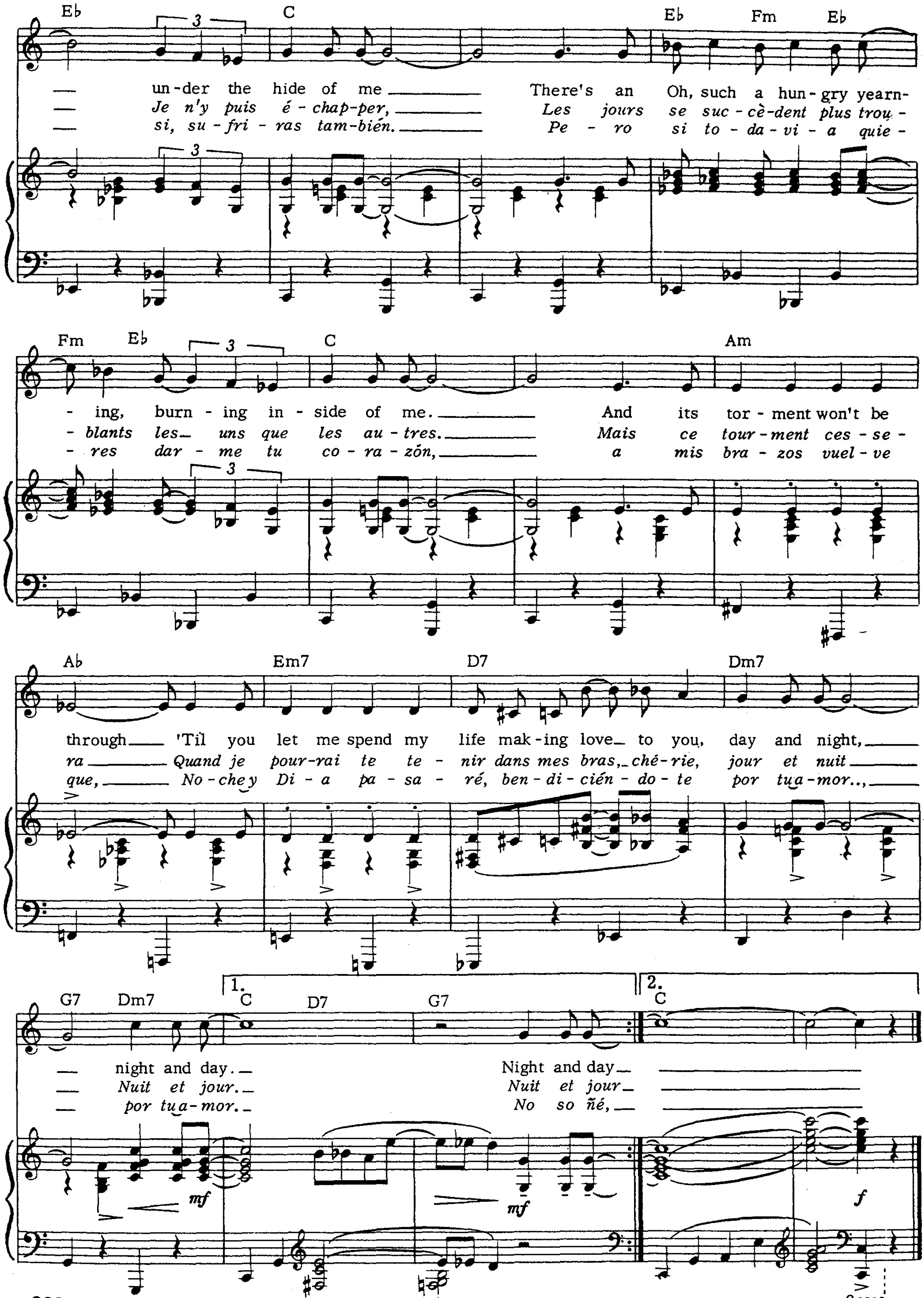
French version by
EMÉLIA RENAUD
Spanish Text by
JOHNNIE CAMACHO

Words and Music by
COLE PORTER
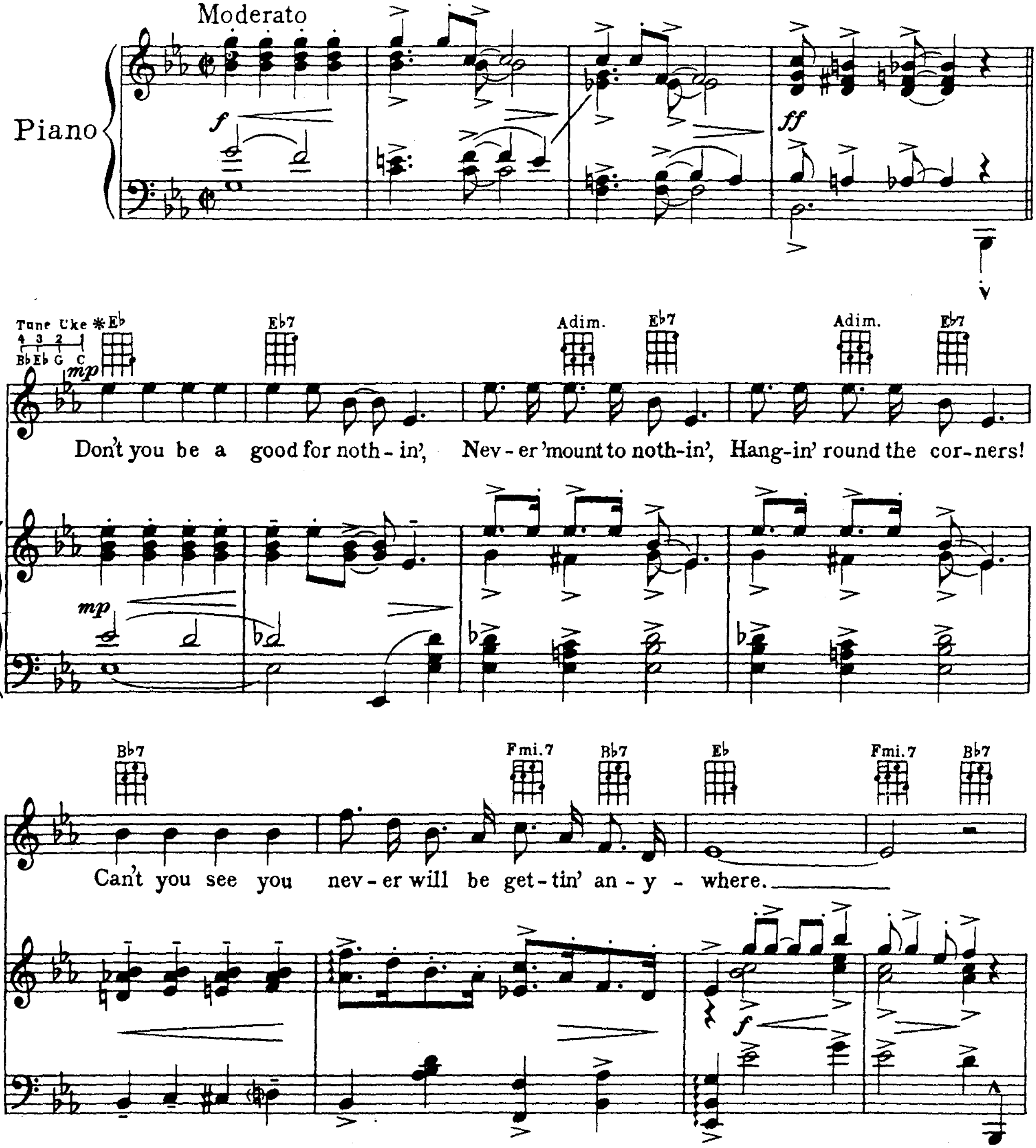



D Dm B° C Cm G B♭m6 C G7 C
through; So a voice with-in me keeps re-peat-ing, you, you, you.
ni; U-ne voix me ré-pé-te con-stam-ment un mot: toi.
tal; U-na voz, muy que-do me re-pi-te: tú, tú, tú.
Refrain
C6 Cm G7 G+ C
p-mf
Night and day you are the one, On-ly you
Nuit et jour tu es mon choix, Rien que toi
No so-ñé, que al tu par-tir, No-che y Di-
p-mf
Cm G7 G+ C Am
be-neath the moon and under the sun. Wheth-er near to me or
sous la lune d'or ou sous le ciel bleu. É-loi-gnée ou prés de
a, su-fri-ri-a tan-to por ti. Por do-quie-ra que yo
A♭ Em7 D7 F♯m D7 Bm F Fm F
far, It's no mat-ter, dar-ling, where you are I think of you
moi Peu im-por-te "dar-ling" où tu es, Je songe à toi
voy, me per-si-que siém-pre tu que-rer, y pien-so en ti,
R. H.


G7 C Cm G7 G+
night and day. Day and night Why is it
nuit et jour. Jour et nuit, Pour-quoi, dis-
sin ce-sar. Yo ju-ré, no re-cor-
C Cm G7 G+ C
so, That this long - ing for you fol-lows wher-ev-er I go?
moi Faut-il qu'un dé-sir bru-lant me pour-sui-ve par-tout?
dar, na-da que le die-ra pe-nas a mi co-ra-zón;
C Am A♭ Em7 D7 F♯m D7 Bm
In the roar-ing traf-fic's boom In the si-lence of my lone-ly room, I
Dans le bruit de la vil-le Dans le si-len-ce de ma cham-bre Je
Y la vi-da pu-do más.., con-de-nan-do-me a pa-de-cer, por
R. H.
F Fm F G7 C E♭
think of you, night and day. Night and day
songe à toi nuit et jour. Nuit et jour
tu que-rer, sin pie-dad. Yo no sé,
mf espr.
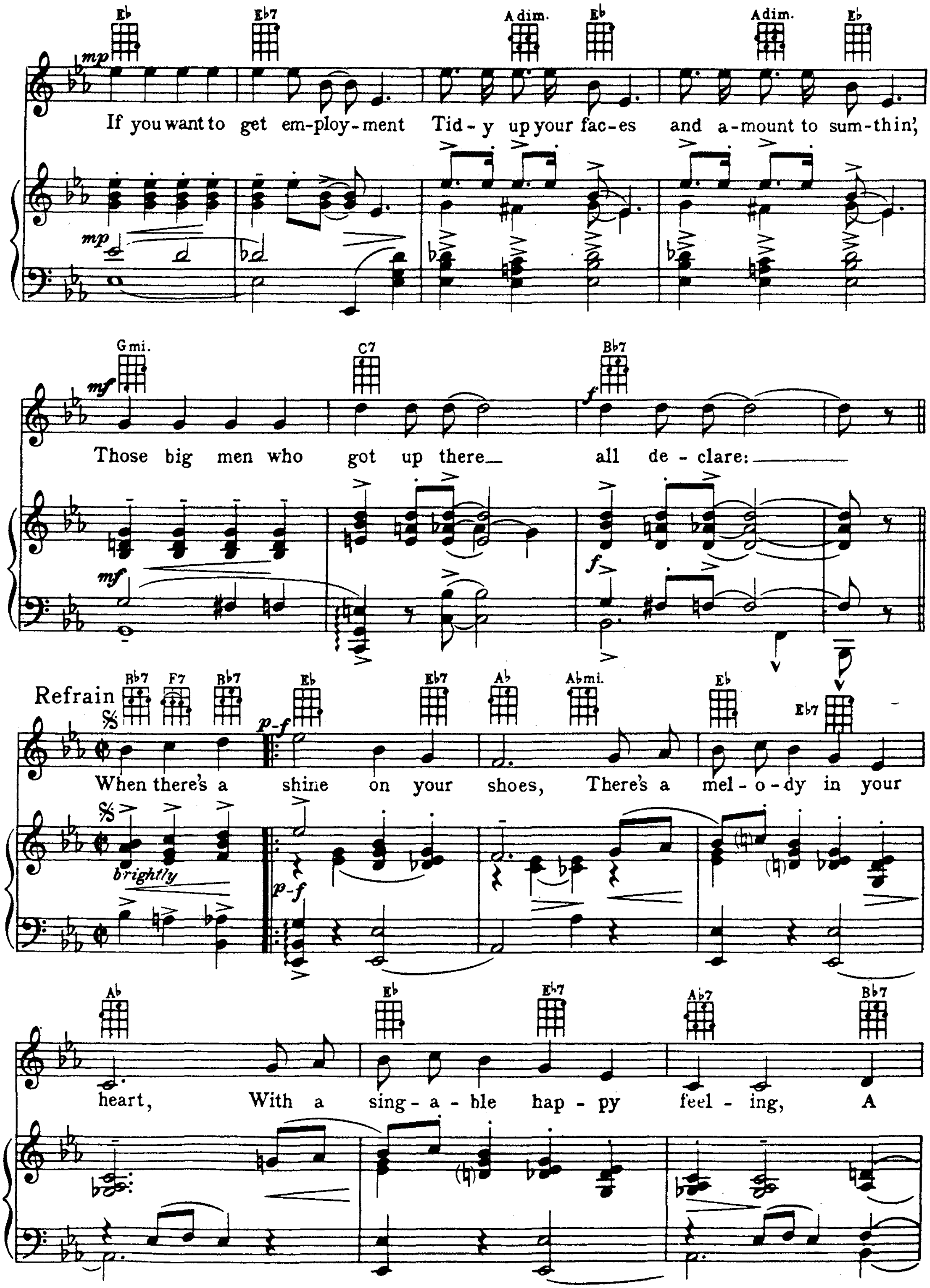

Eb C Eb Fm Eb
— under the hide of me — There's an Oh, such a hungry yearn-
— Je n'y puis é-chap-per, — Les jours se suc-cè-dent plus trou-
— si, su-fri-ras tam-bién. — Pe-ro si to-da-vi-a quie-
3
Fm Eb C Am
-ing, burn-ing in-side of me. — And its tor-ment won't be
-blants les uns que les au-tres. — Mais ce tour-ment ces-se-
-res dar-me tu co-ra-zón, — a mis bra-zos vuel-ve
3
Ab Em7 D7 Dm7
through — 'Til you let me spend my life mak-ing love to you, day and night, —
ra — Quand je pour-rai te te-nir dans mes bras, ché-rie, jour et nuit —
que, — No-che y Di-a pa-sa-ré, ben-di-cién-do-te por tu amor.., —
G7 Dm7 1. C D7 G7 2. C
— night and day. — Night and day —
— Nuit et jour. — Nuit et jour —
— por tu amor. — No so ñé, —
mf
mf
f
8
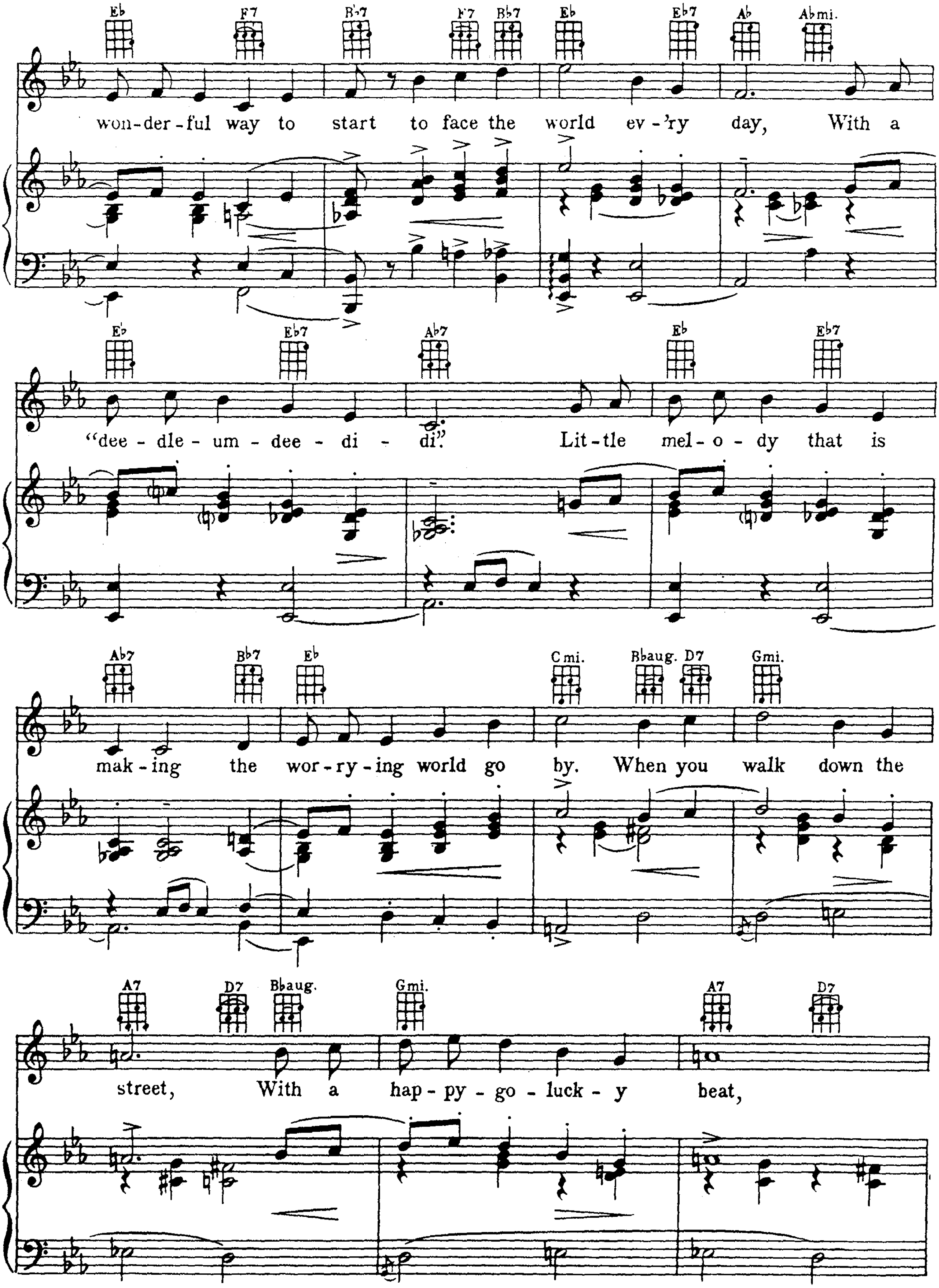
A Shine On Your Shoes
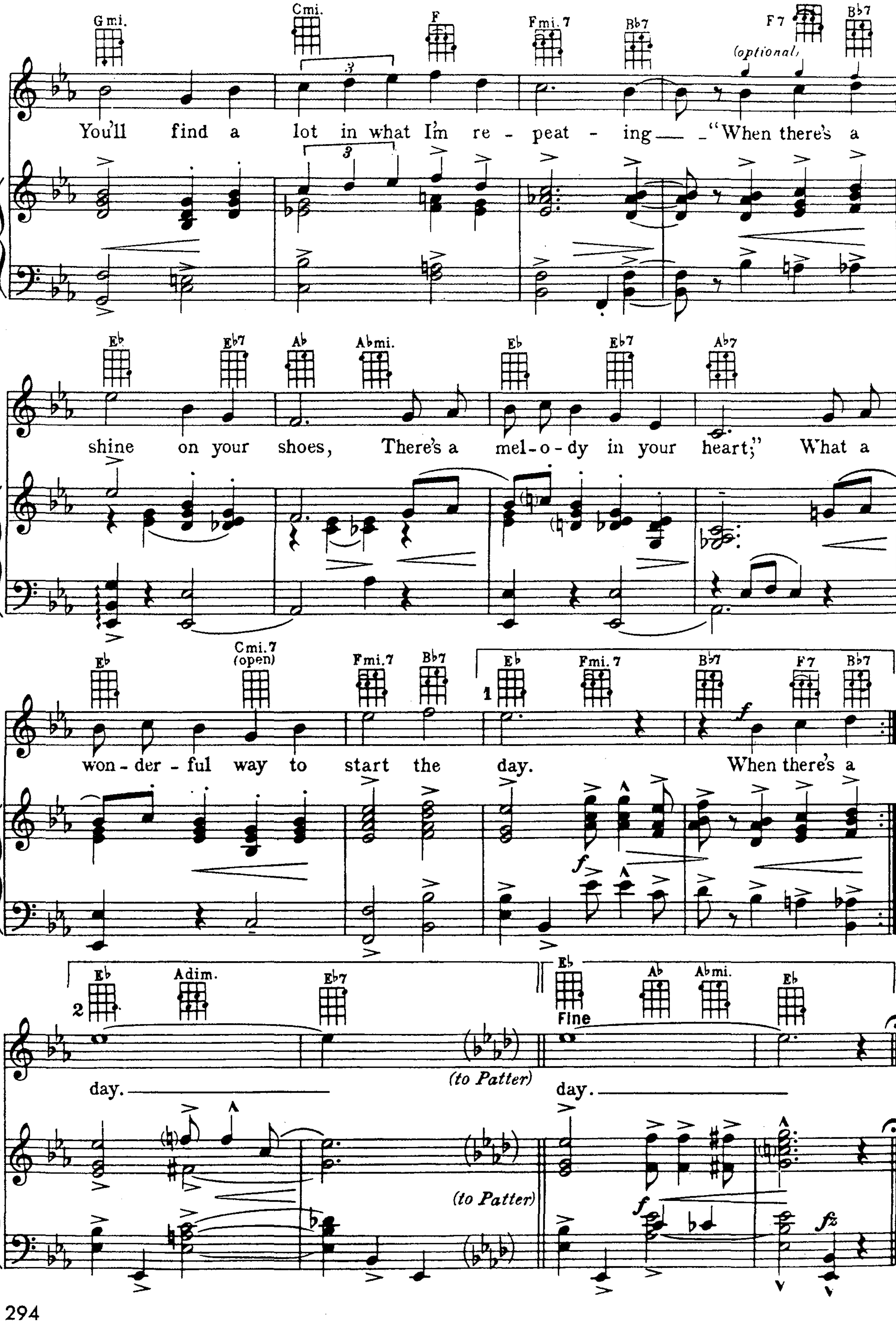
Words and Music by
HOWARD DIETZ and
ARTHUR SCHWARTZ
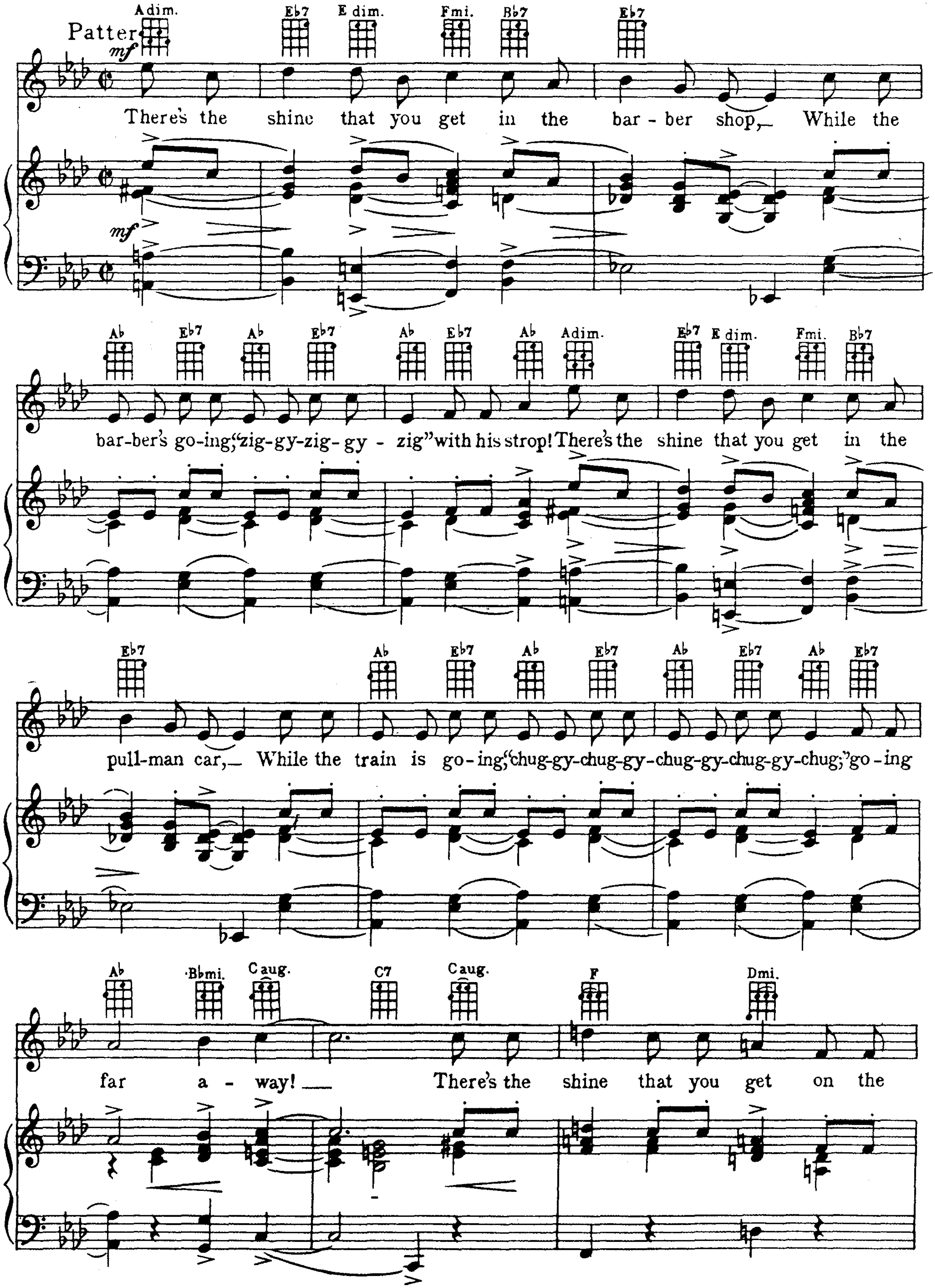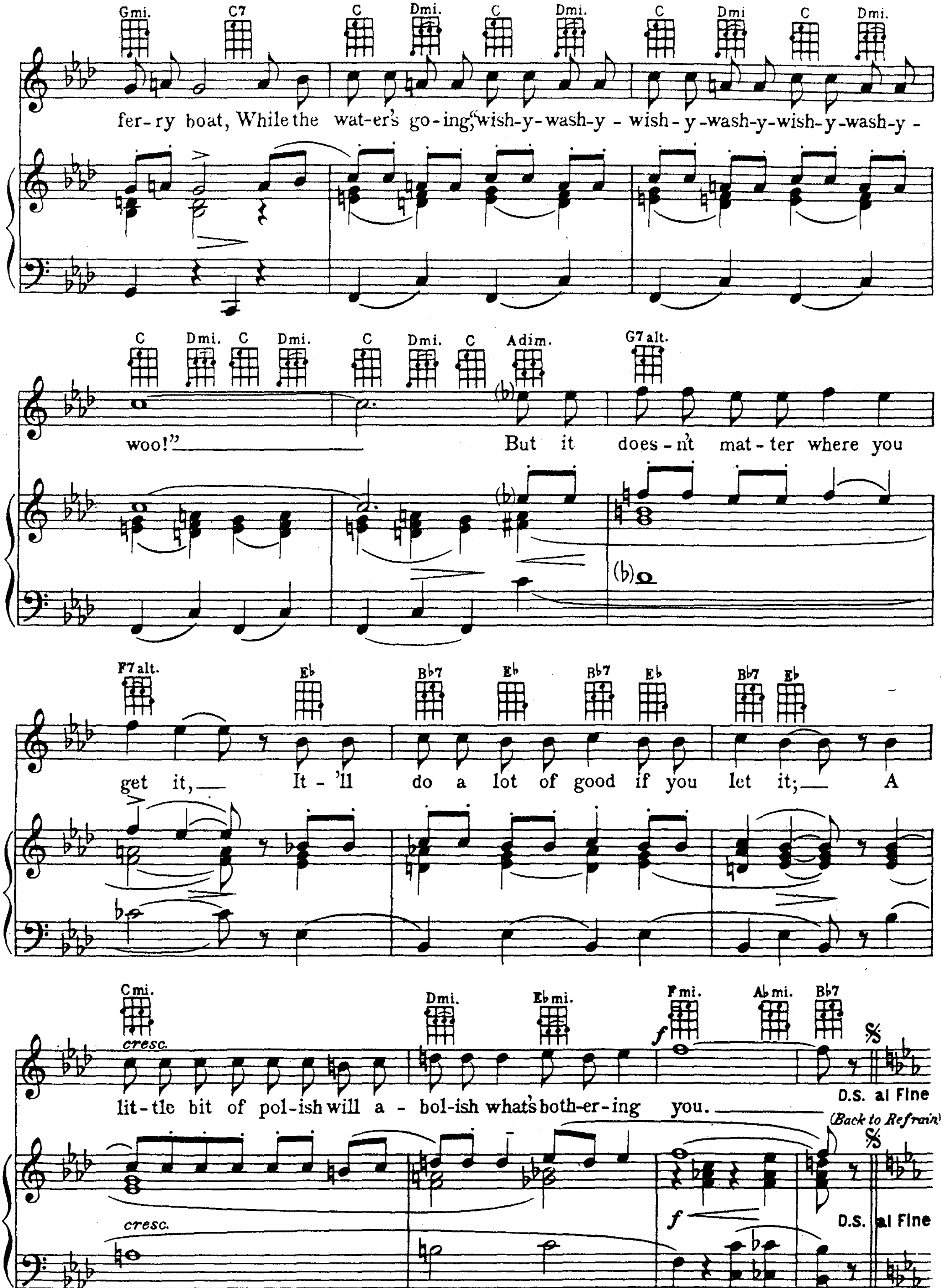


*Symbols for Guitar and Banjo


Eb Eb7 Adim. Eb Adim. Eb
mp
If you want to get em-ploy-ment Tid-y up your fac-es and a-mount to sum-thin',
Gmi. C7 Bb7
mf f
Those big men who got up there all de-clare:
Refrain
Bb7 F7 Bb7 Eb Eb7 Ab Abmi. Eb Eb7
p-f
When there's a shine on your shoes, There's a mel-o-dy in your
brightly
Ab Eb Eb7 Ab7 Bb7
heart, With a sing-a-ble hap-py feel-ing, A


Eb F7 Bb7 F7 Bb7 Eb Eb7 Ab Abmi.
won-der-ful way to start to face the world ev-'ry day, With a
Eb Eb7 Ab7 Eb Eb7
"dee - dle - um - dee - di - di." Lit-tle mel-o-dy that is
Ab7 Bb7 Eb Cmi. Bbaug. D7 Gmi.
mak-ing the wor-ry-ing world go by. When you walk down the
A7 D7 Bbaug. Gmi. A7 D7
street, With a hap-py-go-luck-y beat,


Gmi. Cmi. F Fmi.7 Bb7 F7 Bb7
(optional)
You'll find a lot in what I'm re - peat - ing "When there's a
Eb Eb7 Ab Abmi. Eb Eb7 Ab7
shine on your shoes, There's a mel - o - dy in your heart;" What a
Eb Cmi.7 (open) Fmi.7 Bb7 Eb Fmi.7 Bb7 F7 Bb7
1
won - der - ful way to start the day. When there's a
f
2 Eb Adim. Eb7 Eb Ab Abmi. Eb
Fine
day. day.
(to Patter)
(to Patter)
f
fz
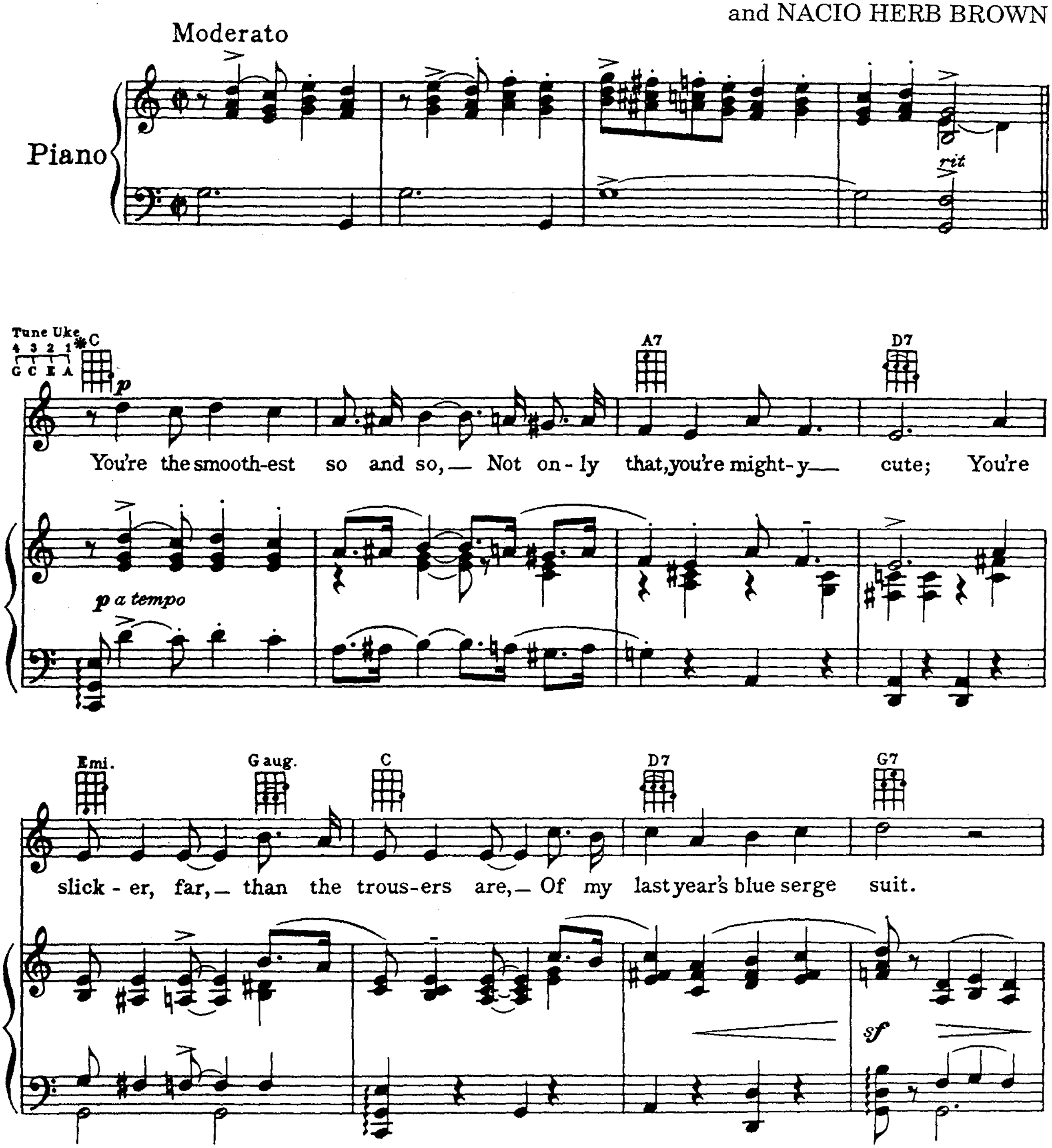

Patter
There's the shine that you get in the bar - ber shop,— While the
bar-ber's go-ing "zig-gy-zig-gy - zig" with his strop! There's the shine that you get in the
pull-man car,— While the train is go-ing "chug-gy-chug-gy-chug-gy-chug-gy-chug," go-ing
far a - way! — There's the shine that you get on the


Gmi. C7 C Dmi. C Dmi. C Dmi C Dmi.
fer-ry boat, While the wat-er's go-ing, "wish-y-wash-y - wish-y-wash-y-wish-y-wash-y -
C Dmi. C Dmi. C Dmi. C Adim. G7 alt.
woo!" But it does-n't mat-ter where you
F7 alt. Eb Bb7 Eb Bb7 Eb Bb7 Eb
get it, It-'ll do a lot of good if you let it; A
Cmi. Dmi. Ebmi. Fmi. Abmi. Bb7
cresc.
lit-tle bit of pol-ish will a-bol-ish what's both-er-ing you.
D.S. al Fine
(Back to Refrain)
cresc.
f
D.S. al Fine
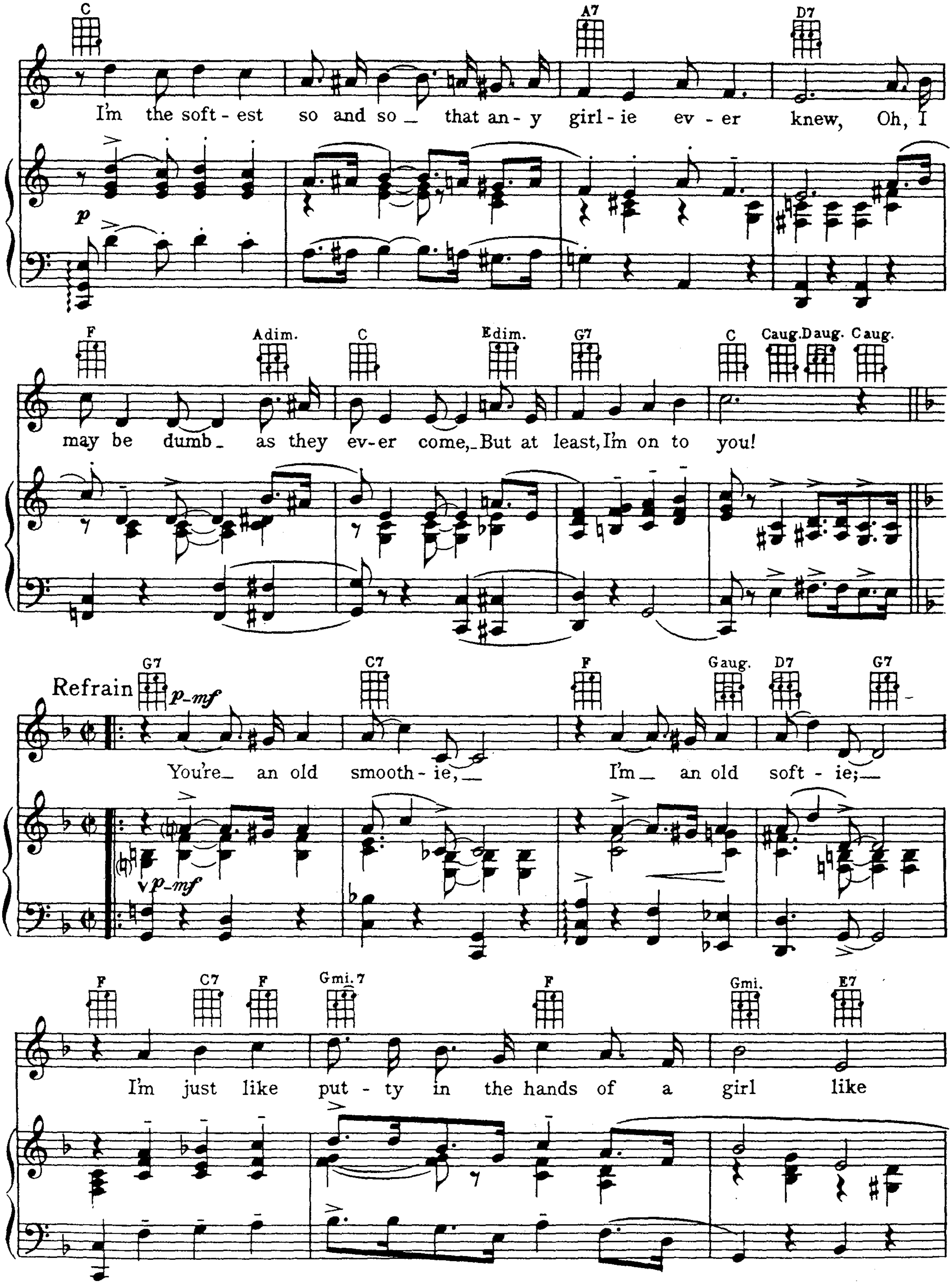
You're An Old Smoothie
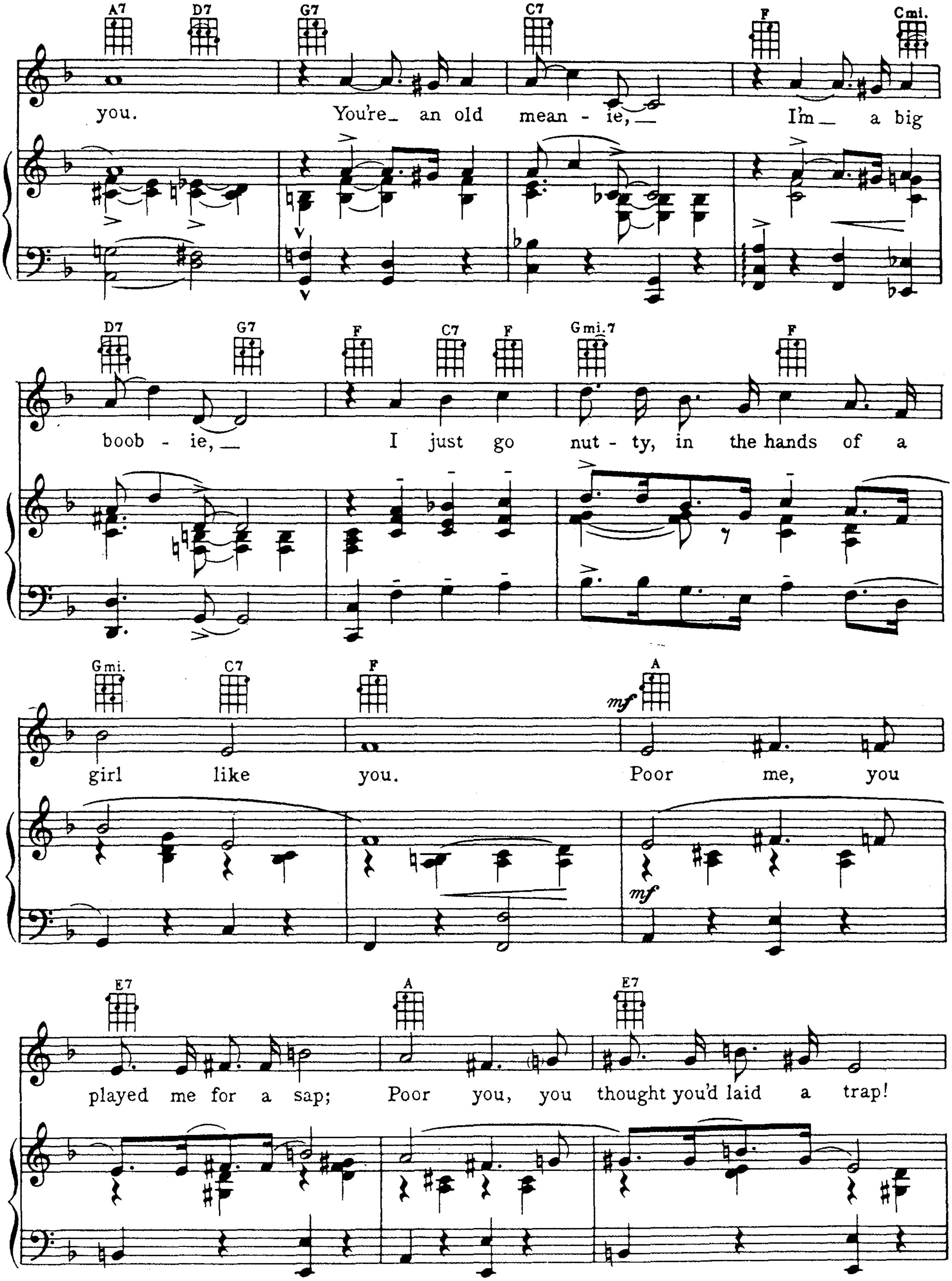
Words by
B.G. DE SYLVA
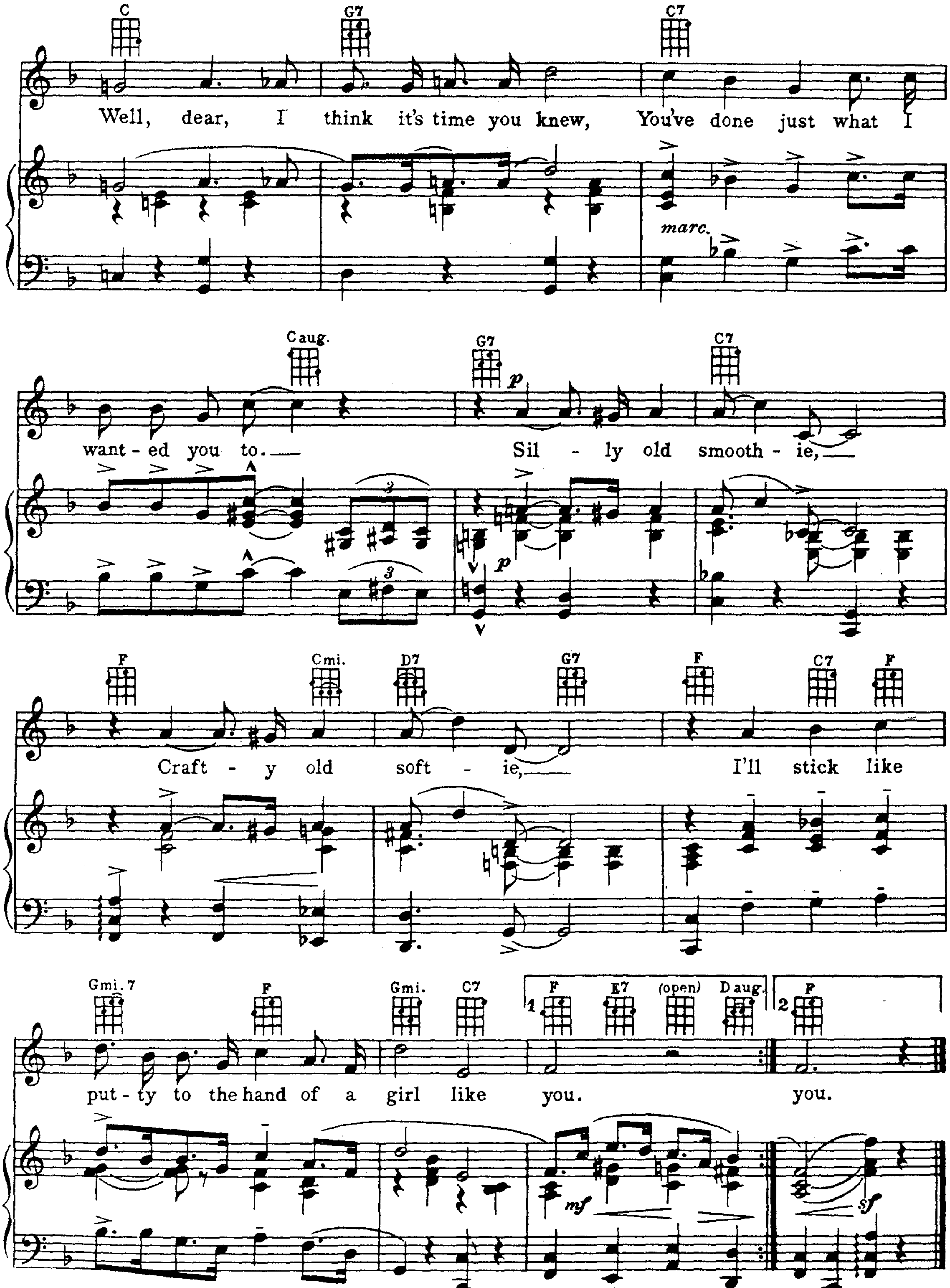
Music by
RICHARD A. WHITING
and NACIO HERB BROWN



* *Symbols for Guitar and Banjo*


C
A7
D7
I'm the soft - est so and so _ that an - y girl - ie ev - er knew, Oh, I
p
F
Adim.
C
Edim.
G7
C
Caug.
Daug.
Caug.
may be dumb _ as they ev - er come, _ But at least, I'm on to you!
Refrain
G7
p_mf
C7
F
Gaug.
D7
G7
You're _ an old smooth - ie, _ I'm _ an old soft - ie; _
F
C7
F
Gmi.7
F
Gmi.
E7
I'm just like put - ty in the hands of a girl like
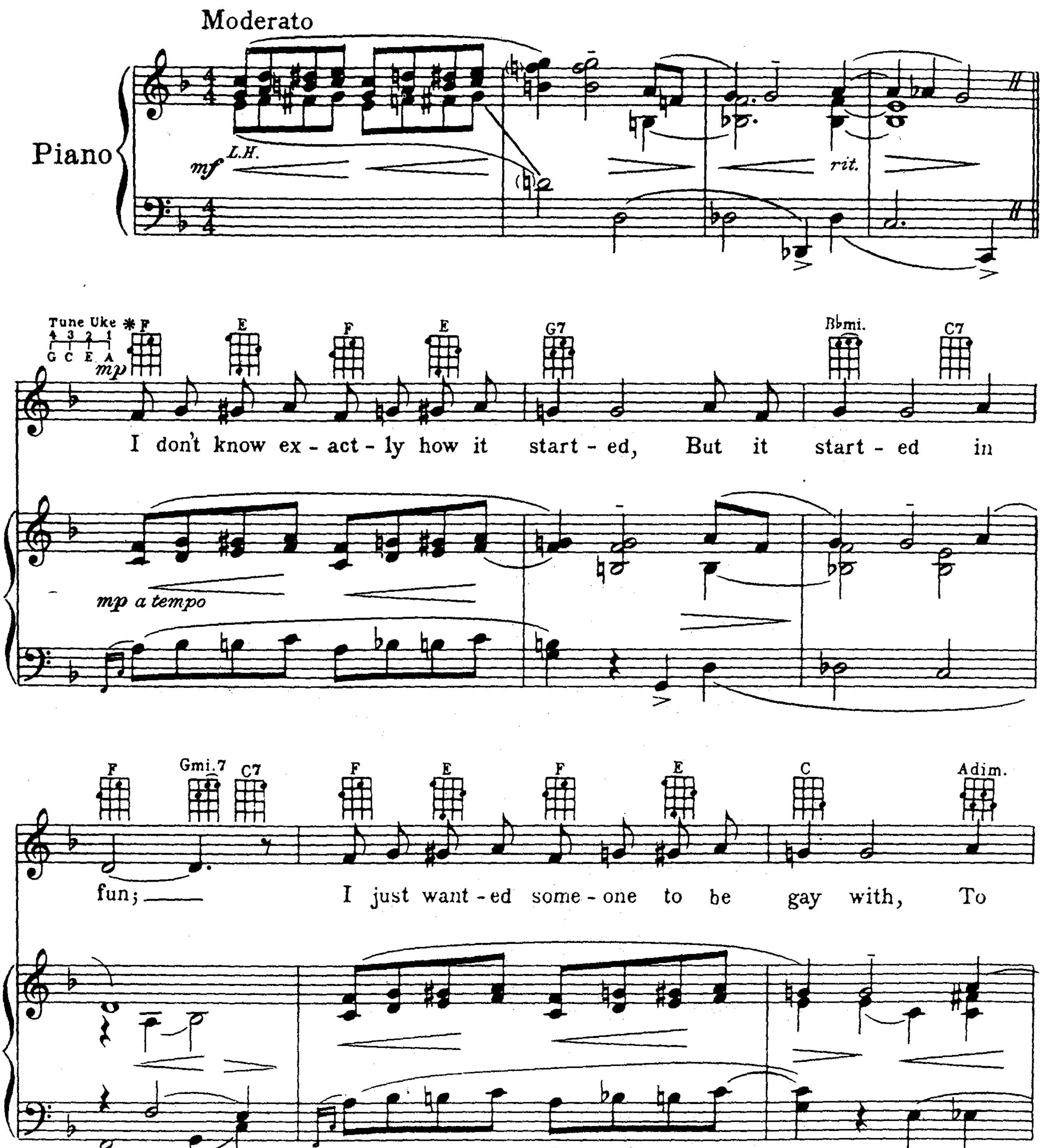

A7 D7 G7 C7 F Cmi.
you. You're_ an old mean - ie,_ I'm_ a big
D7 G7 F C7 F Gmi.7 F
boob - ie,_ I just go nut - ty, in the hands of a
Gmi. C7 F A
mf
girl like you. Poor me, you
E7 A E7
played me for a sap; Poor you, you thought you'd laid a trap!


C G7 C7
Well, dear, I think it's time you knew, You've done just what I
marc.
Caug. G7 C7
wanted you to. Silly old smoothie,
p
F Cmi. D7 G7 F C7 F
Crafty old softie, I'll stick like
Gmi.7 F Gmi. C7 F E7 (open) D aug. F
putty to the hand of a girl like you. you.
mf
sf
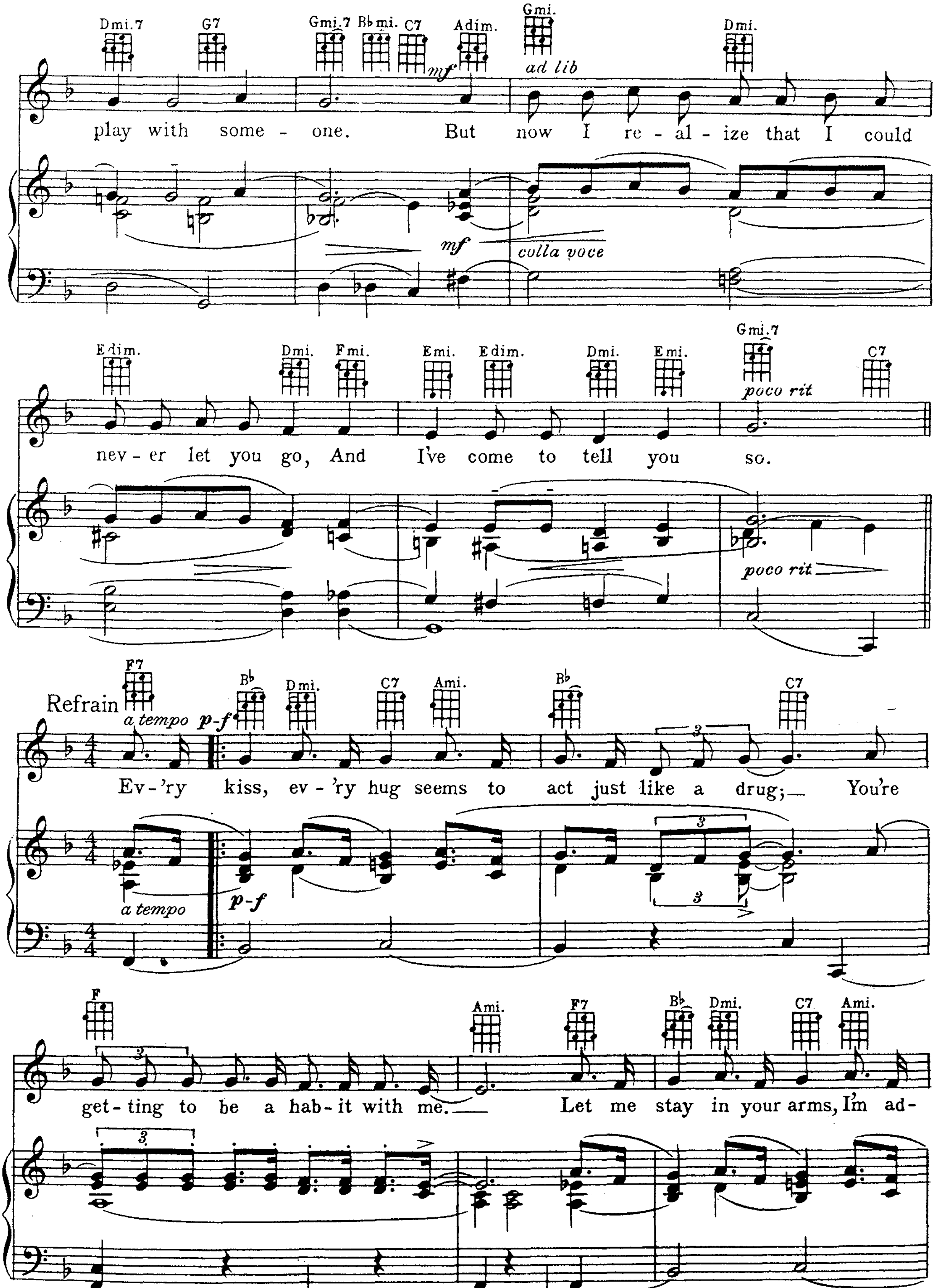
You're Getting To Be A Habit With Me
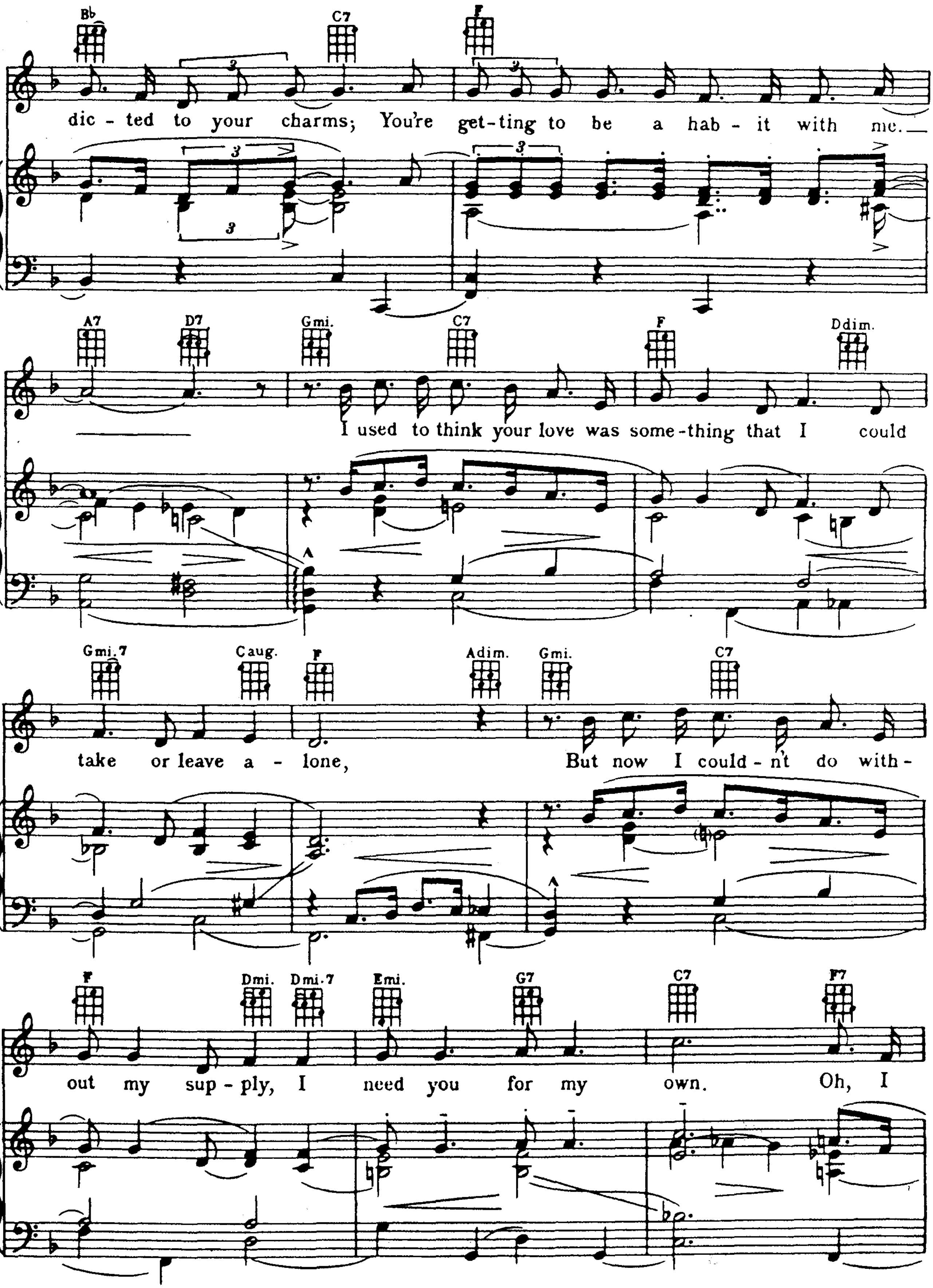
Words by
AL DUBIN
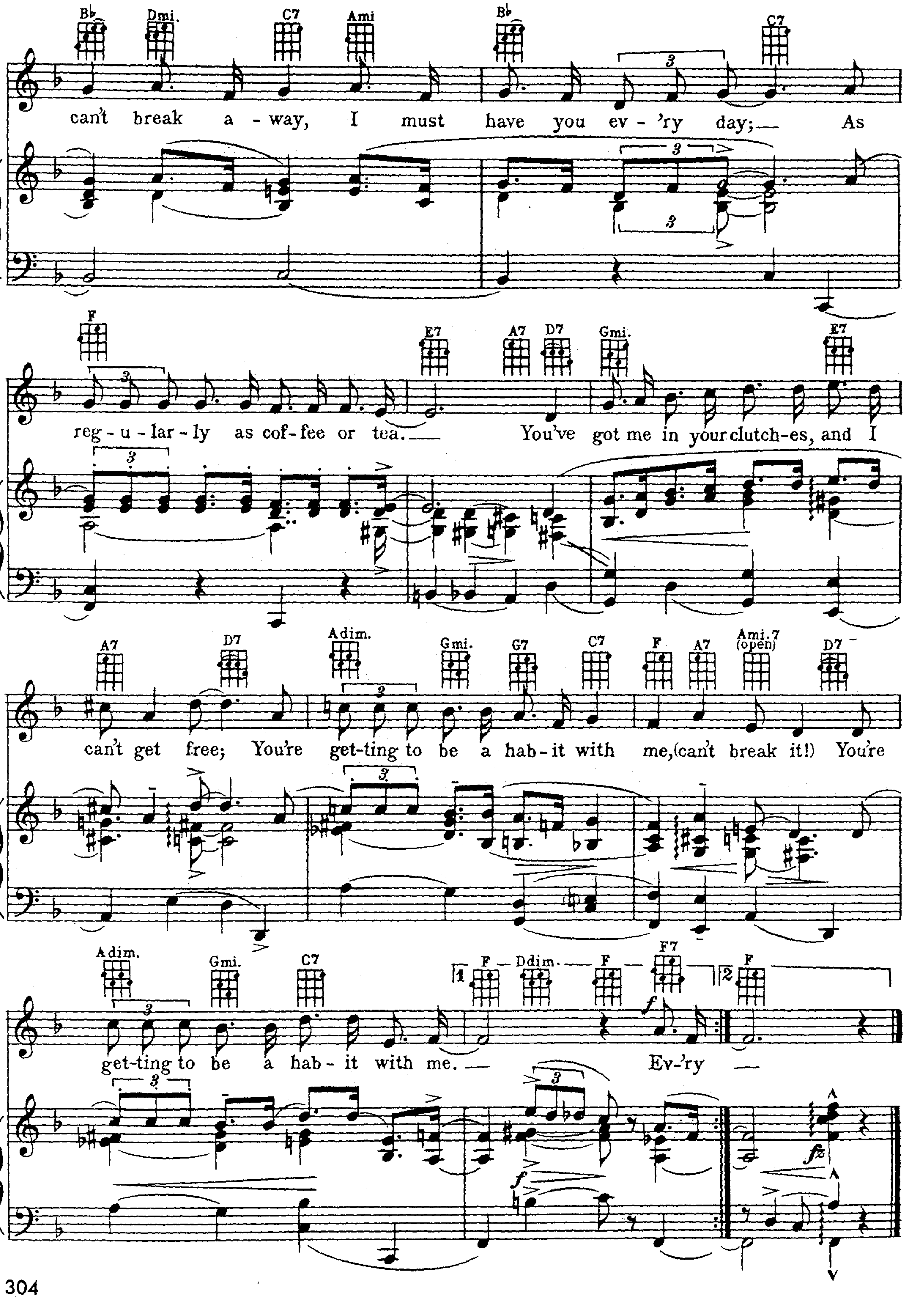
Music by
HARRY WARREN



* *Symbols for Guitar and Banjo.*


Dmi.7 G7 Gmi.7 B♭mi. C7 Adim. Gmi. Dmi.
mf ad lib
play with some - one. But now I re - al - ize that I could
mf colla voce
Edim. Dmi. Fmi. Emi. Edim. Dmi. Emi. Gmi.7 C7
poco rit
nev - er let you go, And I've come to tell you so.
poco rit
Refrain
F7 B♭ Dmi. C7 Ami. B♭ C7
a tempo p-f
Ev - 'ry kiss, ev - 'ry hug seems to act just like a drug; You're
a tempo p-f
F Ami. F7 B♭ Dmi. C7 Ami.
get - ting to be a hab - it with me. Let me stay in your arms, I'm ad -


Bb
C7
F
dic - ted to your charms; You're get - ting to be a hab - it with me.
A7
D7
Gmi.
C7
F
Ddim.
I used to think your love was some - thing that I could
Gmi.7
Caug.
F
Adim.
Gmi.
C7
take or leave a - lone, But now I could - n't do with -
F
Dmi.
Dmi.7
Emi.
G7
C7
F7
out my sup - ply, I need you for my own. Oh, I
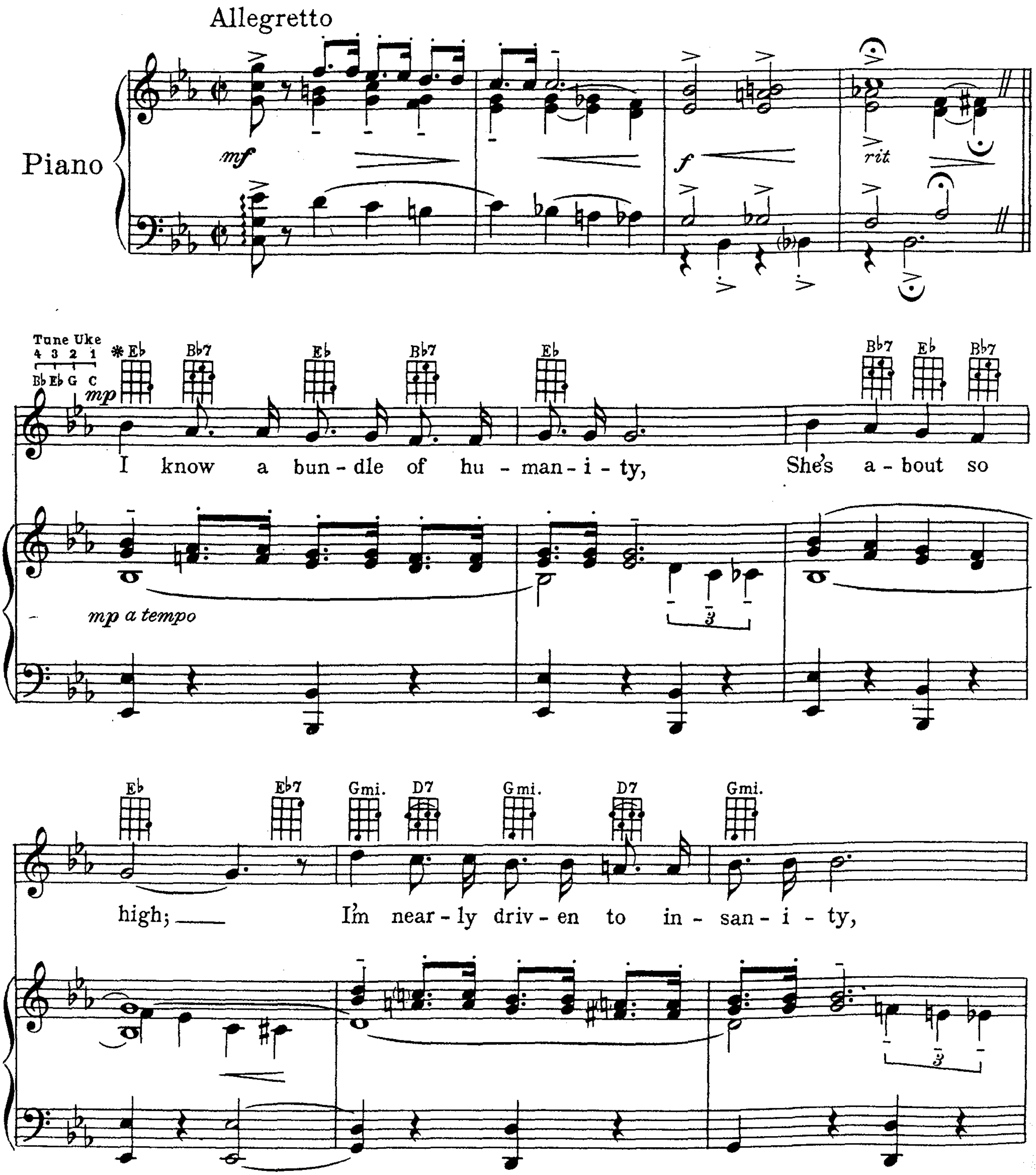


Bb Dmi. C7 Ami Bb C7
can't break a-way, I must have you ev-'ry day; As
F E7 A7 D7 Gmi. E7
reg-u-lar-ly as cof-fee or tea. You've got me in your clutch-es, and I
A7 D7 Adim. Gmi. G7 C7 F A7 Ami.7 (open) D7
can't get free; You're get-ting to be a hab-it with me, (can't break it!) You're
Adim. Gmi. C7 F Ddim. F F7 F
get-ting to be a hab-it with me. Ev-'ry
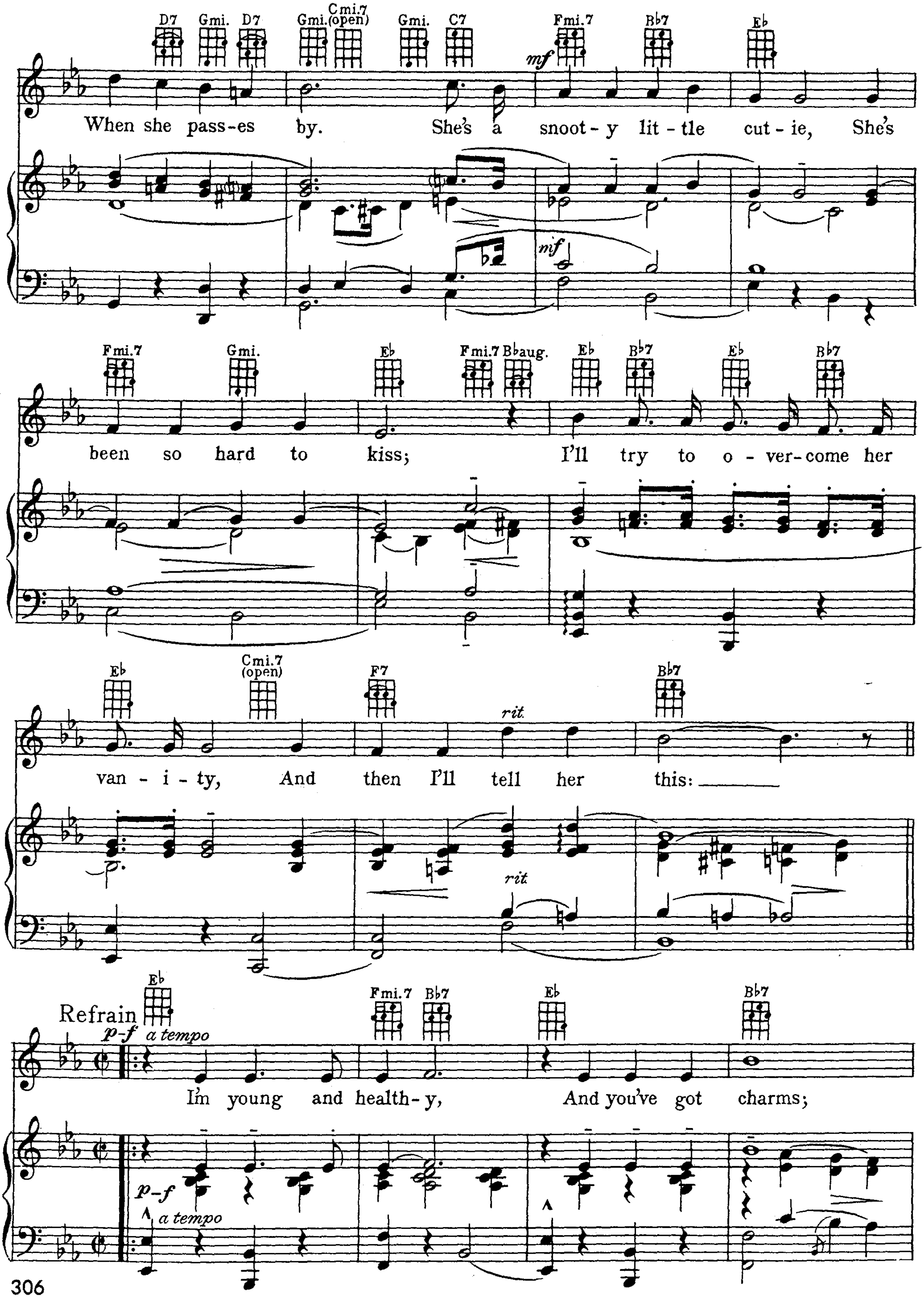
Young And Healthy

Words by
AL DUBIN
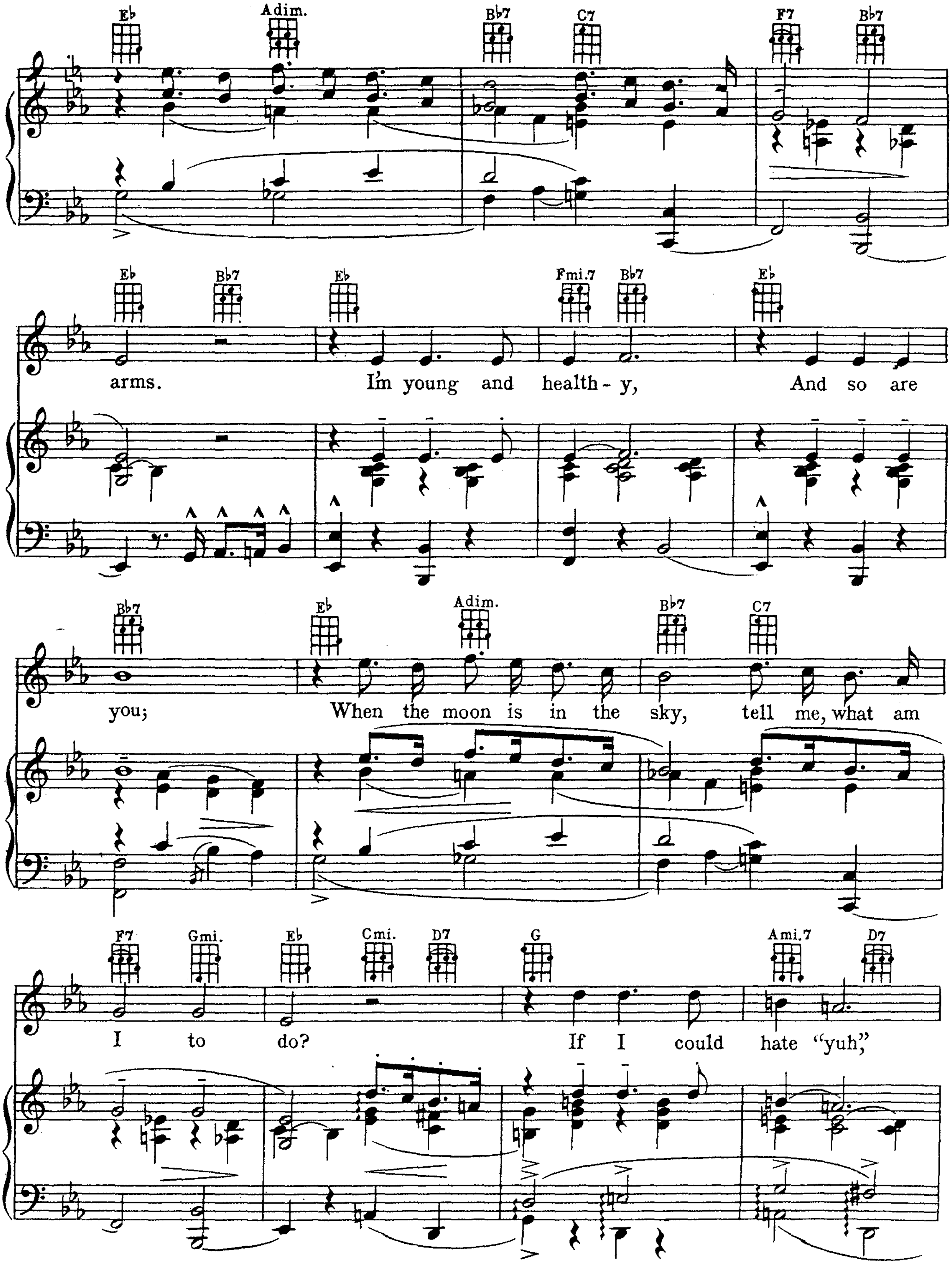
Music by
HARRY WARREN
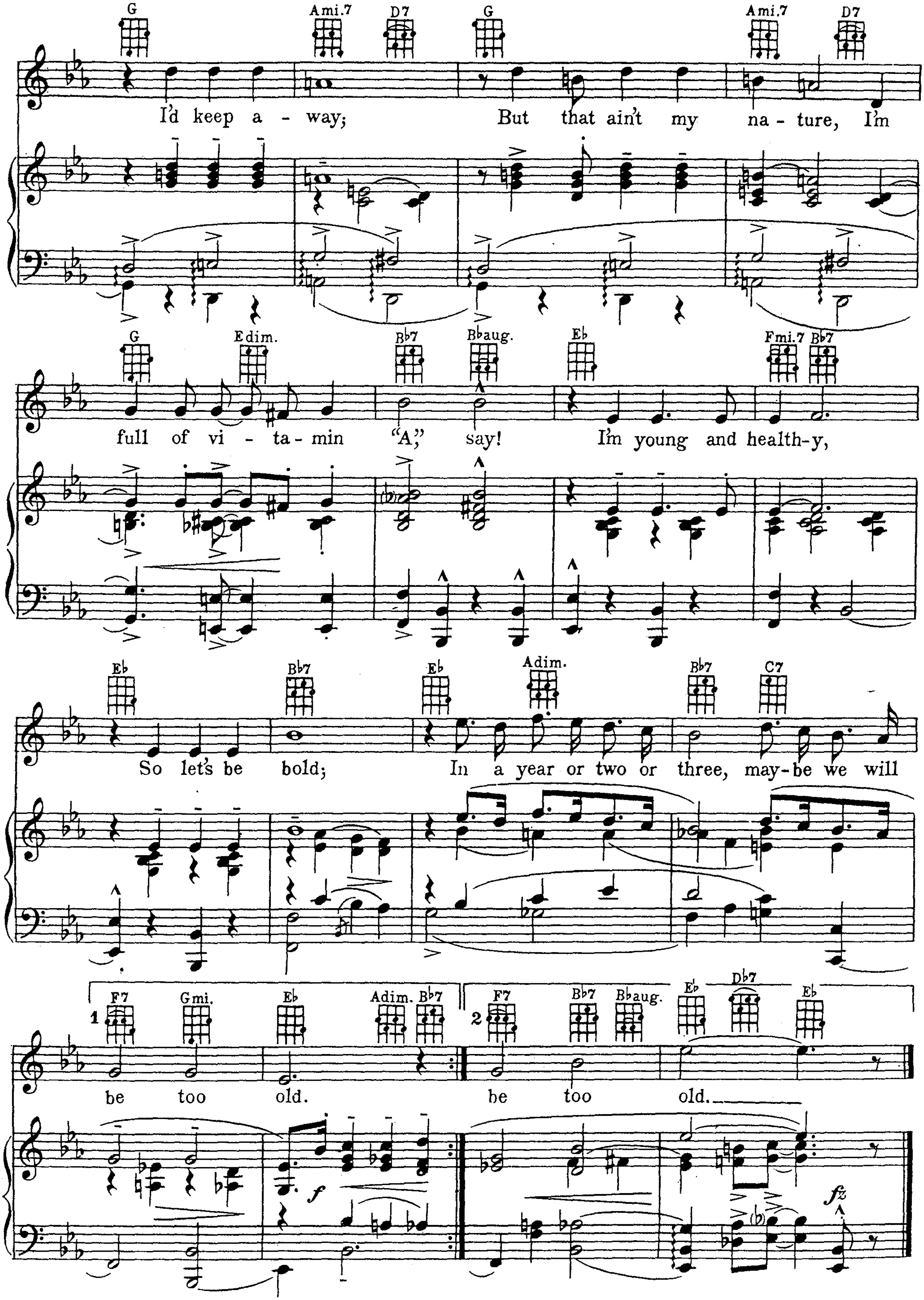


✻ *Symbols for Guitar and Banjo.*
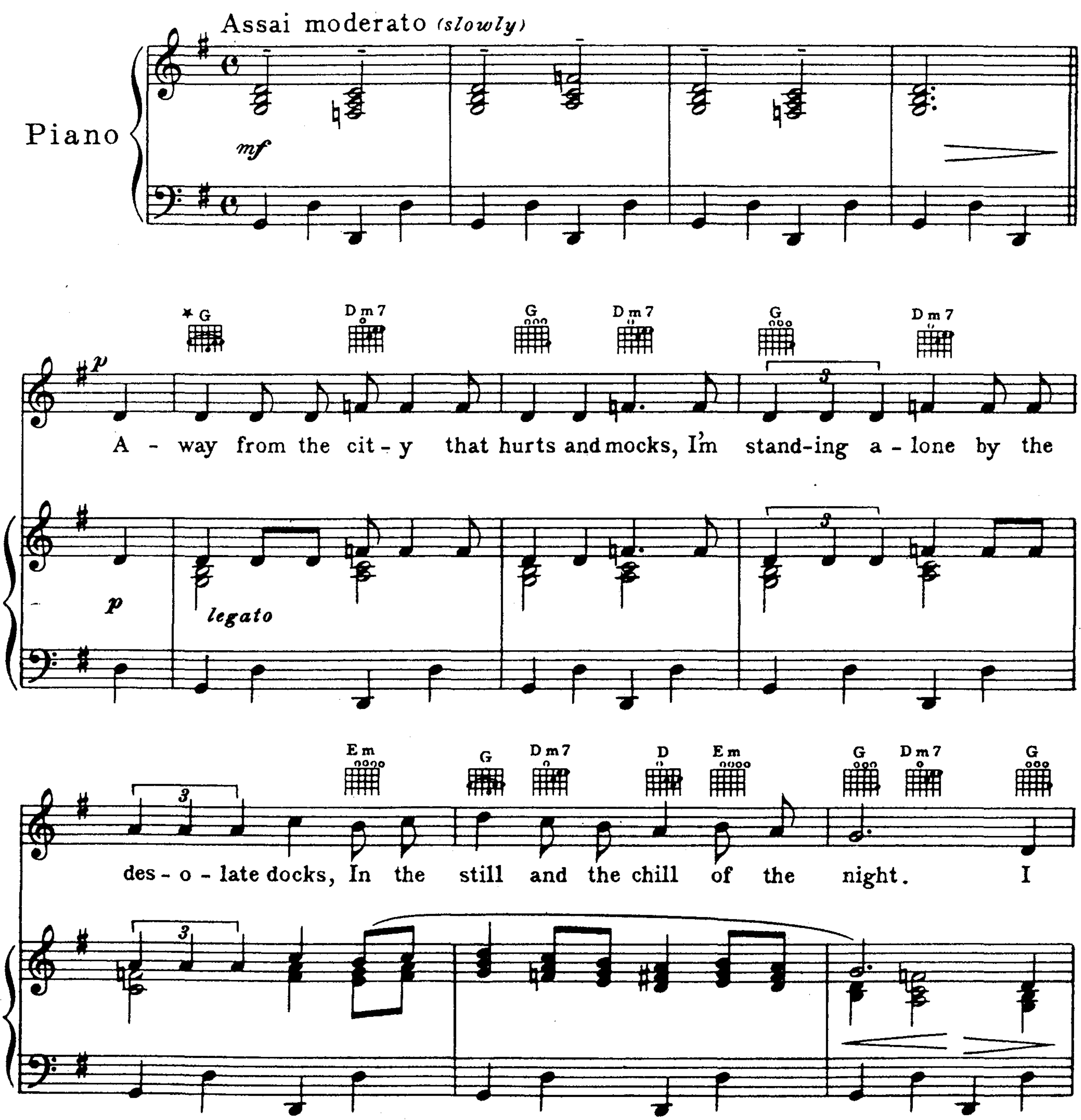


D7 Gmi. D7 Gmi. Cmi.7 (open) Gmi. C7 Fmi.7 Bb7 Eb
mf
When she pass-es by. She's a snoot-y lit-tle cut-ie, She's
Fmi.7 Gmi. Eb Fmi.7 Bbaug. Eb Bb7 Eb Bb7
been so hard to kiss; I'll try to o-ver-come her
Eb Cmi.7 (open) F7 Bb7
rit.
van-i-ty, And then I'll tell her this:
Refrain
Eb Fmi.7 Bb7 Eb Bb7
p-f a tempo
I'm young and health-y, And you've got charms;
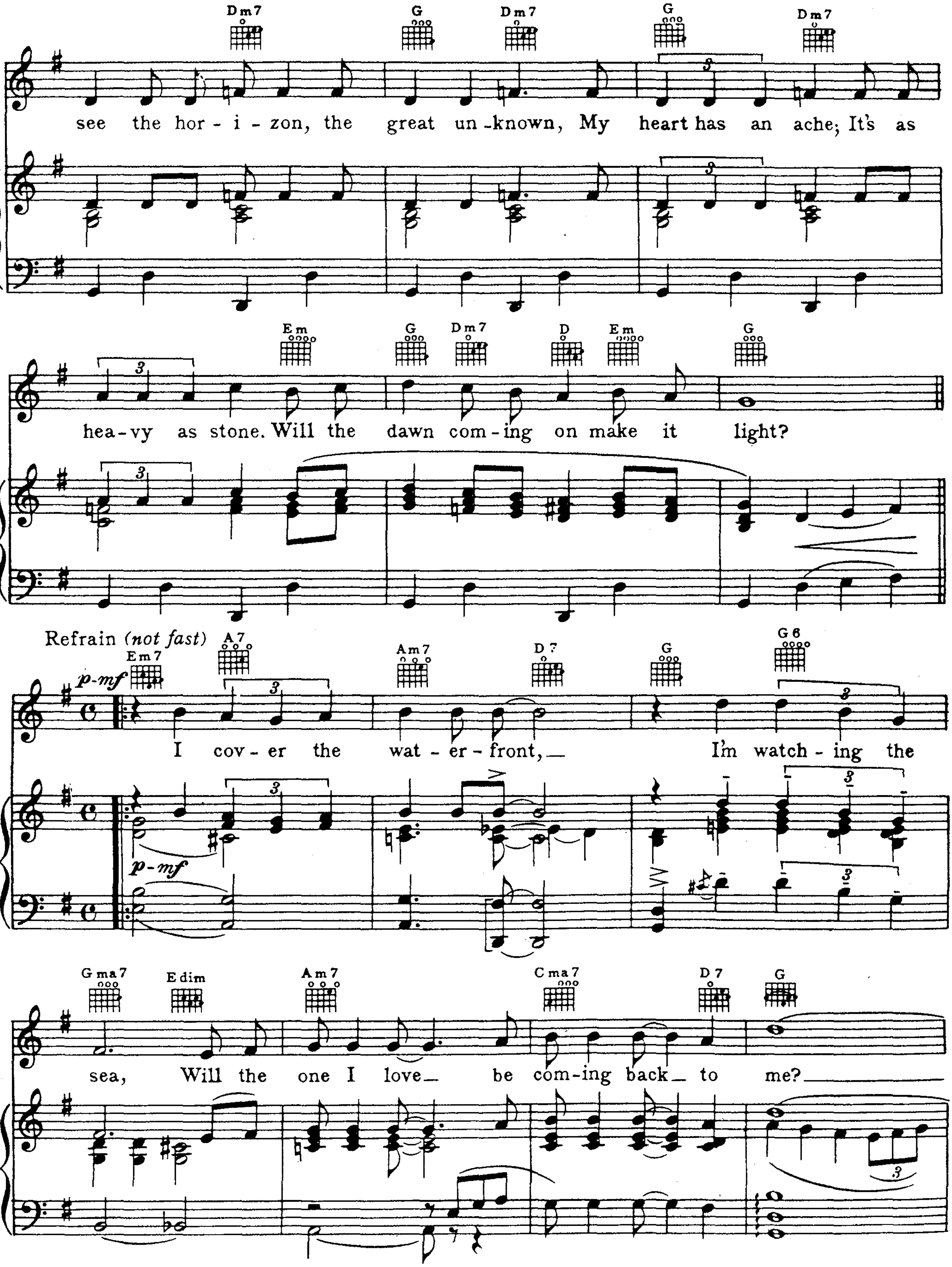


Eb Adim. Bb7 C7 F7 Bb7
Eb Bb7 Eb Fmi.7 Bb7 Eb
arms. I'm young and health - y, And so are
Bb7 Eb Adim. Bb7 C7
you; When the moon is in the sky, tell me, what am
F7 Gmi. Eb Cmi. D7 G Ami.7 D7
I to do? If I could hate "yuh,"
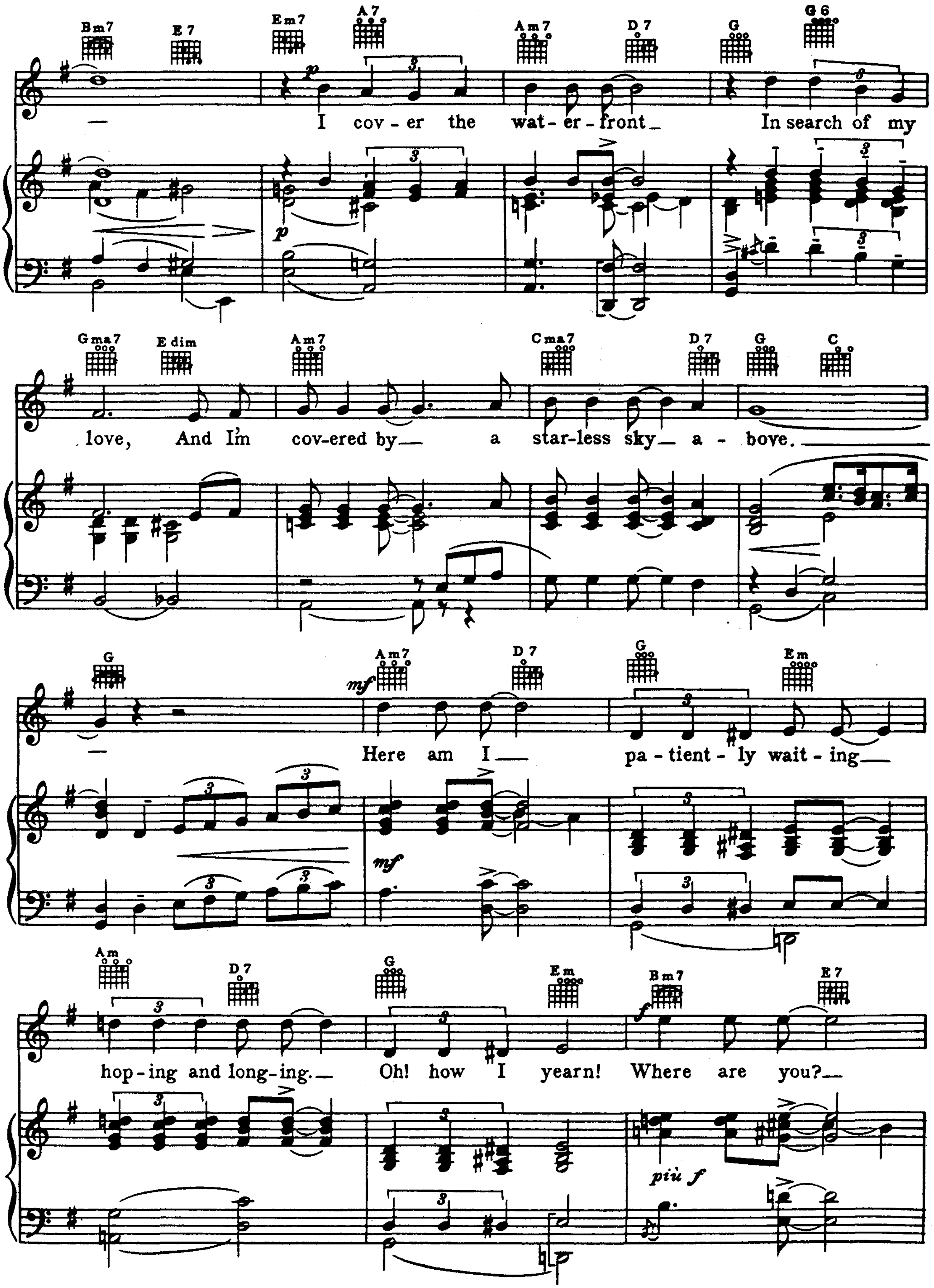

G Ami.7 D7 G Ami.7 D7
I'd keep a - way; But that ain't my na - ture, I'm
G Edim. B♭7 B♭aug. E♭ Fmi.7 B♭7
full of vi - ta - min "A," say! I'm young and health-y,
E♭ B♭7 E♭ Adim. B♭7 C7
So let's be bold; In a year or two or three, may-be we will
F7 Gmi. E♭ Adim. B♭7 F7 B♭7 B♭aug. E♭ D♭7 E♭
be too old. be too old.
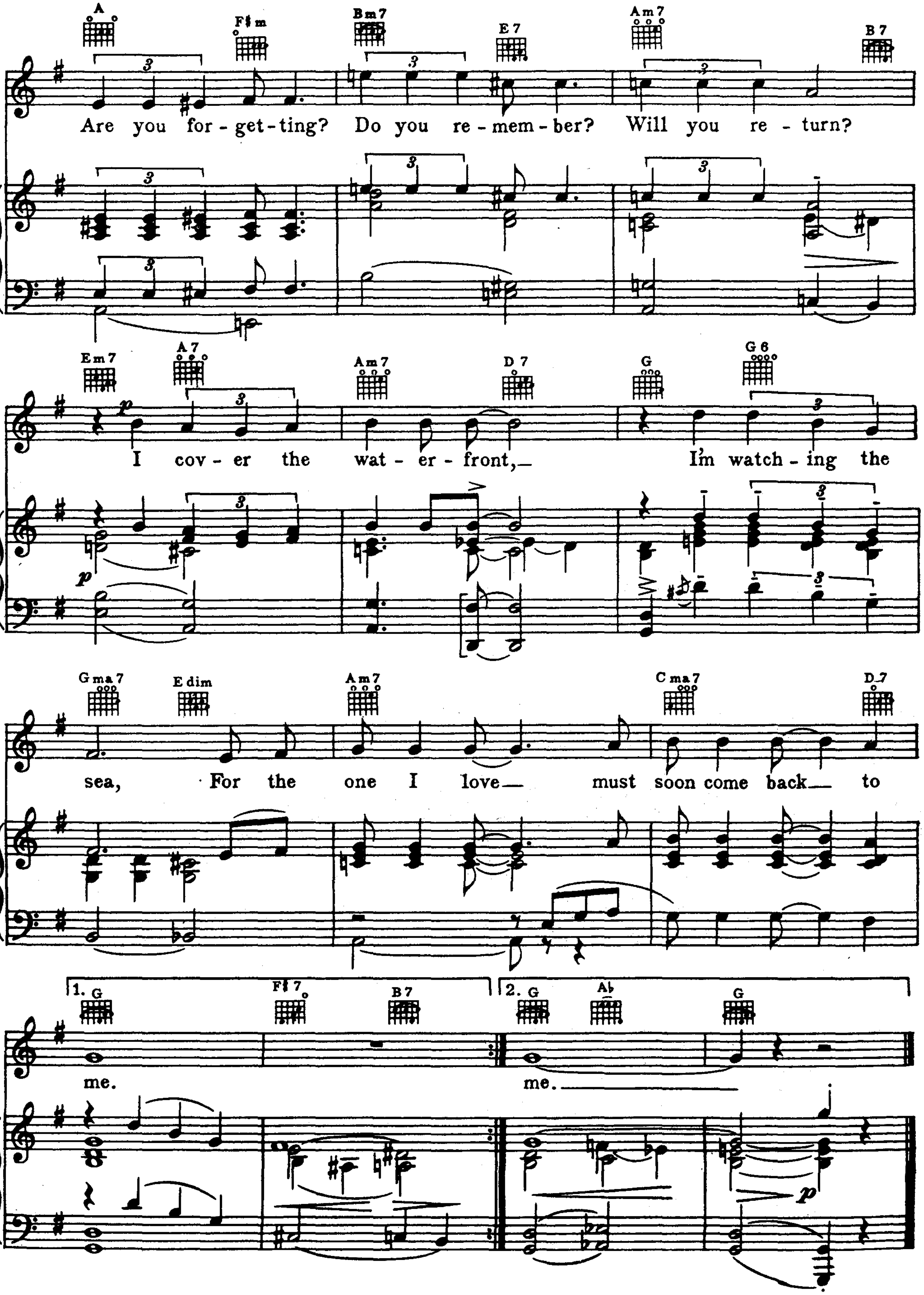
I Cover The Waterfront



*Diagrams for Guitar, Symbols for Ukulele and Banjo


Dm7 G Dm7 G Dm7
see the hor - i - zon, the great un - known, My heart has an ache; It's as
Em G Dm7 D Em G
hea - vy as stone. Will the dawn com - ing on make it light?
Refrain (not fast)
Em7 A7 Am7 D7 G G6
p-mf
I cov - er the wat - er - front, I'm watch - ing the
Gma7 Edim Am7 Cma7 D7 G
sea, Will the one I love be com - ing back to me?
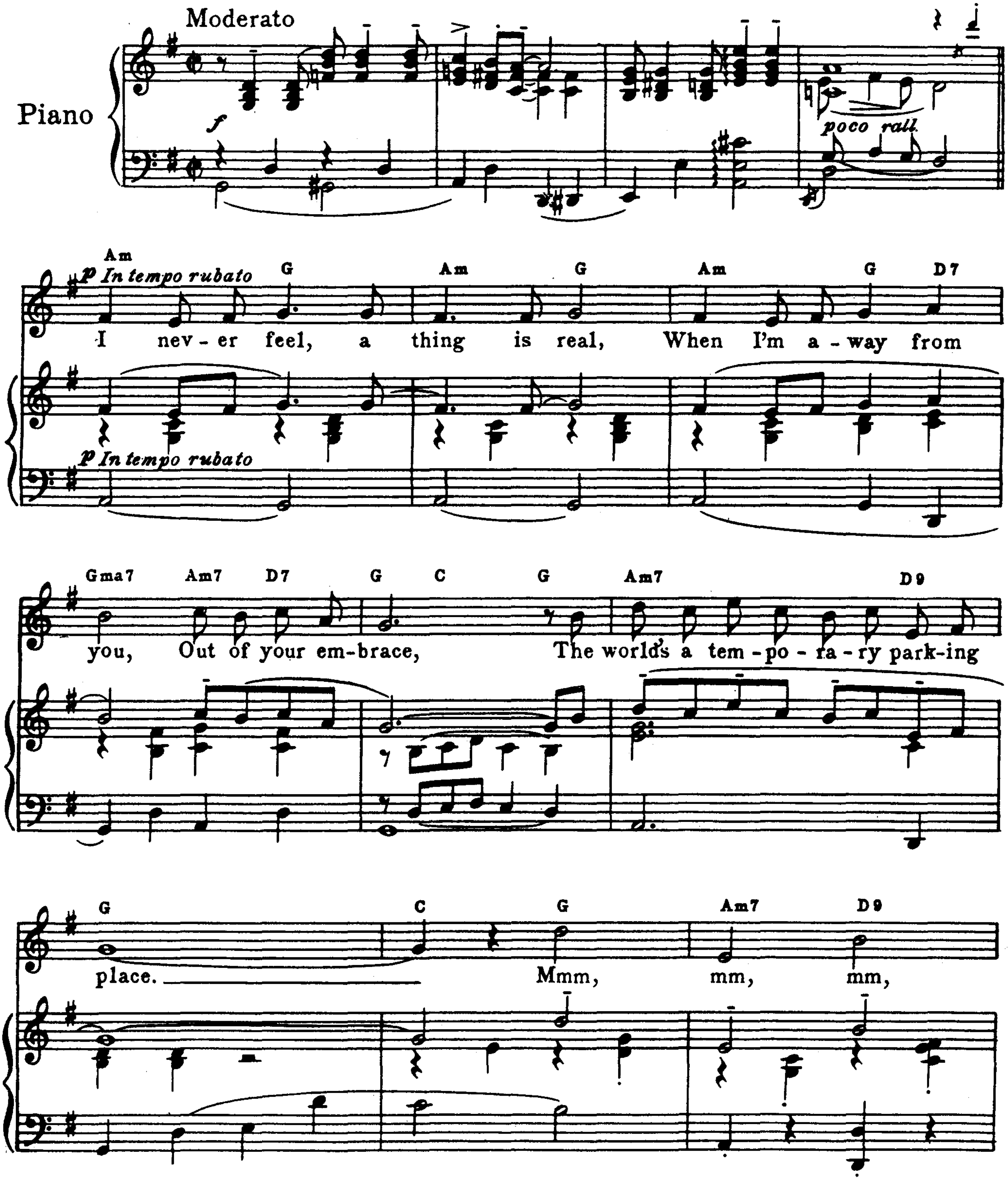

Bm7 E7 Em7 A7 Am7 D7 G G6
I cov-er the wat-er-front In search of my
Gma7 Edim Am7 Cma7 D7 G C
love, And I'm cov-ered by a star-less sky a-bove.
G Am7 D7 G Em
Here am I pa-tient-ly wait-ing
Am D7 G Em Bm7 E7
hop-ing and long-ing. Oh! how I yearn! Where are you?
p mf più f
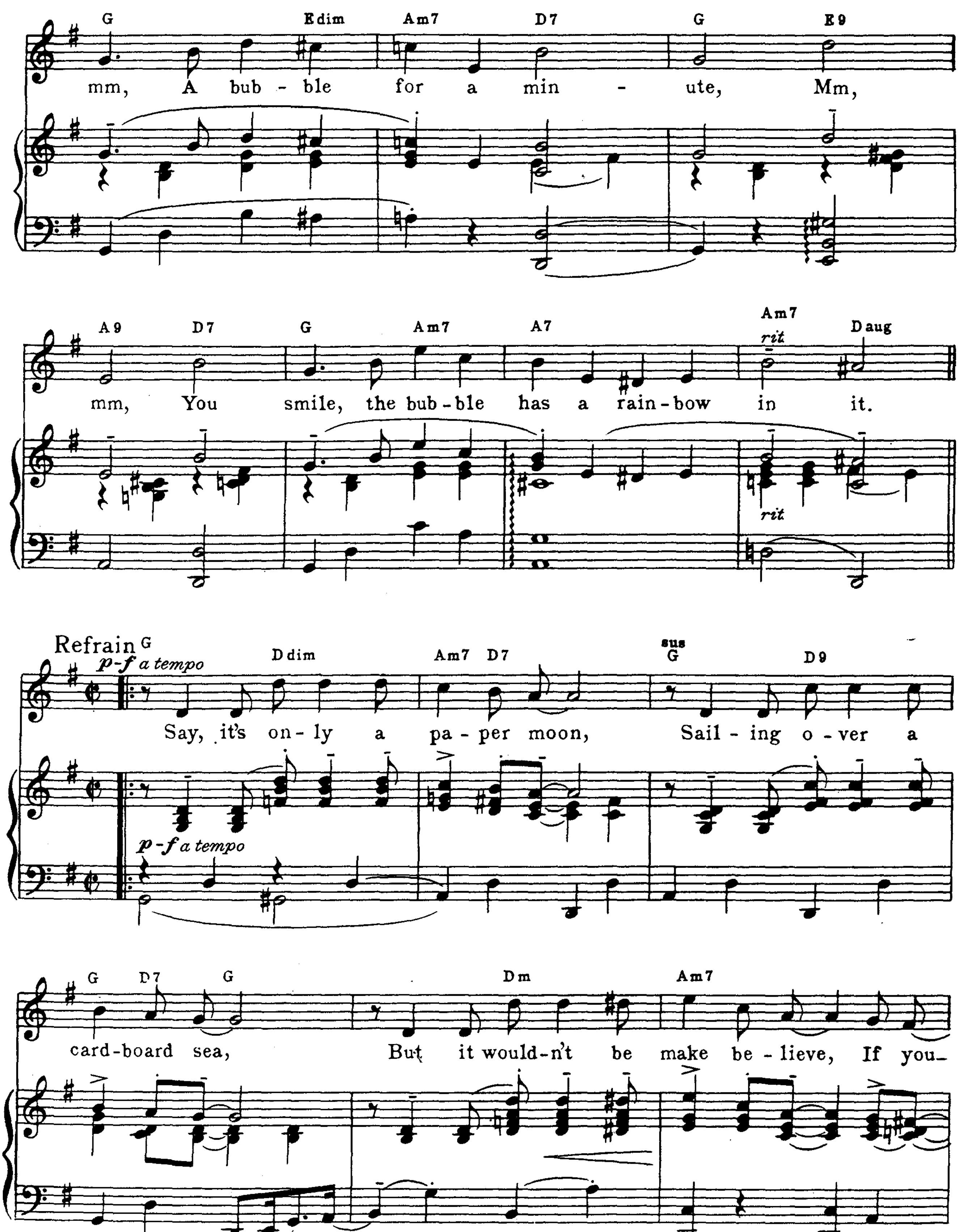

A F♯m Bm7 E7 Am7 B7
Are you for-get-ting? Do you re-mem-ber? Will you re-turn?
Em7 A7 Am7 D7 G G6
I cov-er the wat-er-front, I'm watch-ing the
Gma7 Edim Am7 Cma7 D7
sea, For the one I love must soon come back to
1. G F♯7 B7
me.
2. G A♭ G
me.
p
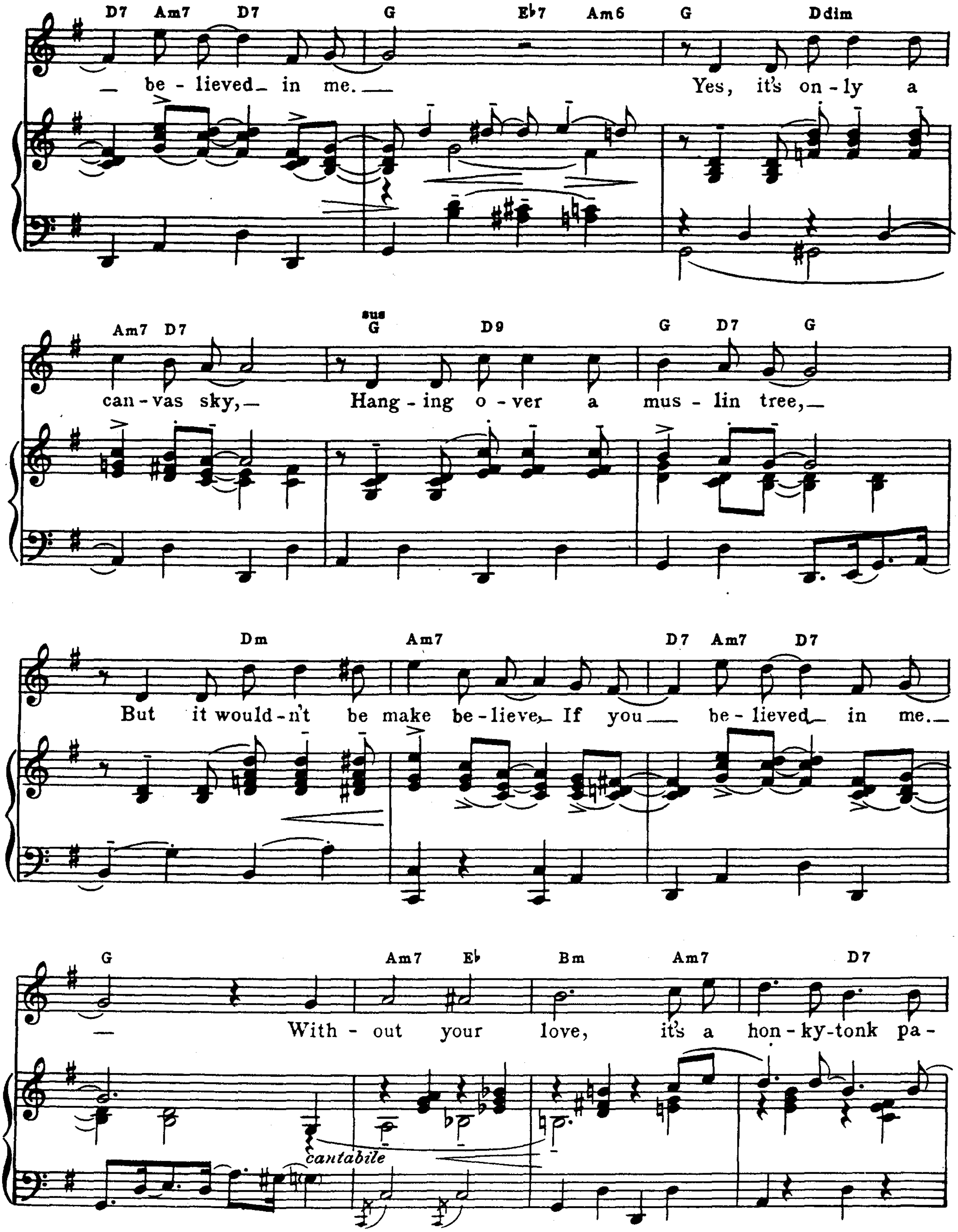
It's Only A Paper Moon
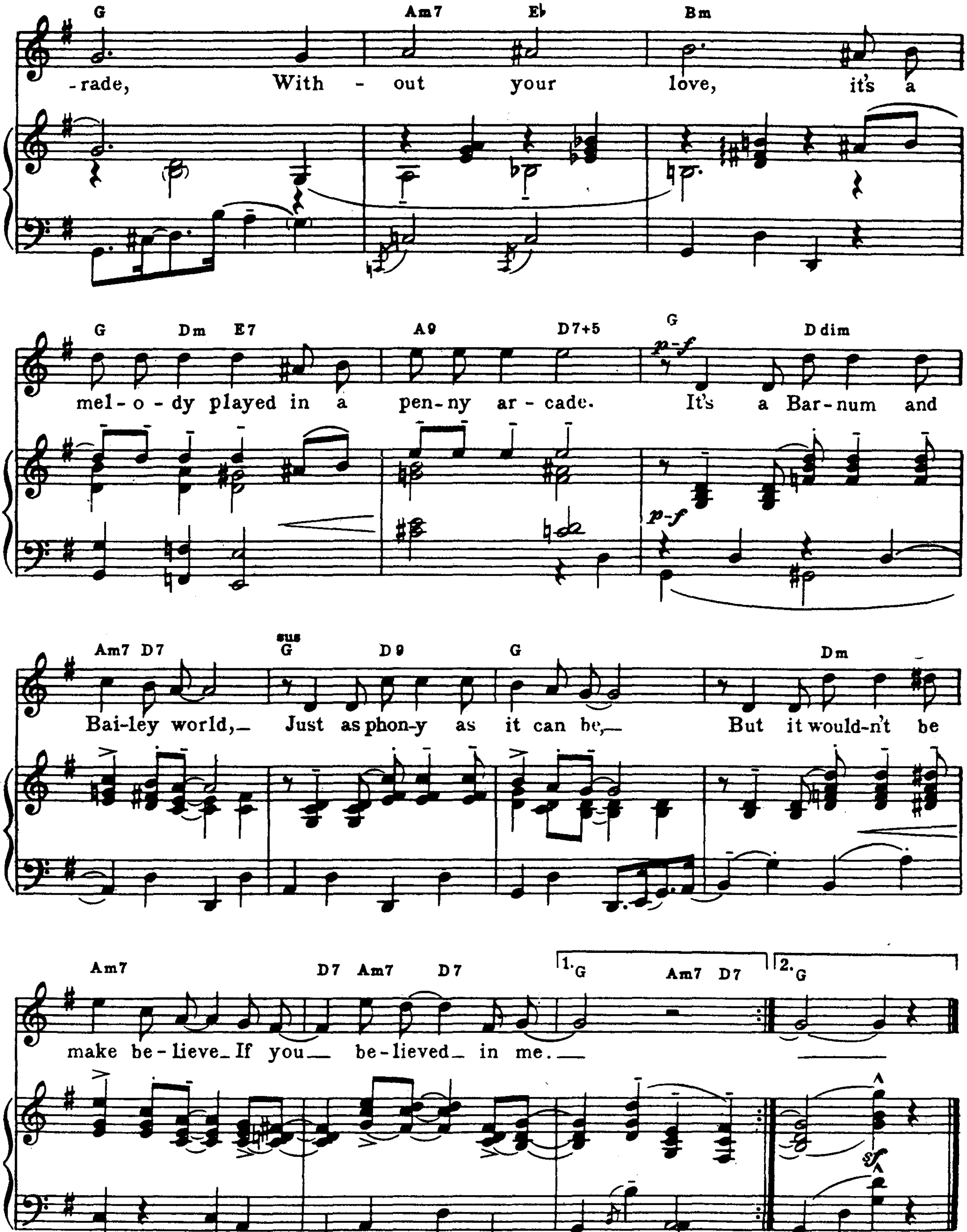
Words by
BILLY ROSE and
E. Y. HARBURG

Music by
HAROLD ARLEN




G Edim Am7 D7 G E9
mm, A bub - ble for a min - ute, Mm,
A9 D7 G Am7 A7 Am7 Daug
rit
mm, You smile, the bub-ble has a rain-bow in it.
rit
Refrain
G Ddim Am7 D7 sus G D9
p-f a tempo
Say, it's on-ly a pa-per moon, Sail-ing o-ver a
p-f a tempo
G D7 G Dm Am7
card-board sea, But it would-n't be make be-lieve, If you-


D7 Am7 D7 G E♭7 Am6 G Ddim
— be - lieved — in me. — Yes, it's on - ly a
Am7 D7 G sus D9 G D7 G
can - vas sky, — Hang - ing o - ver a mus - lin tree, —
Dm Am7 D7 Am7 D7
But it would - n't be make be - lieve, — If you — be - lieved — in me. —
G Am7 E♭ Bm Am7 D7
— With - out your love, it's a hon - ky - tonk pa -
cantabile
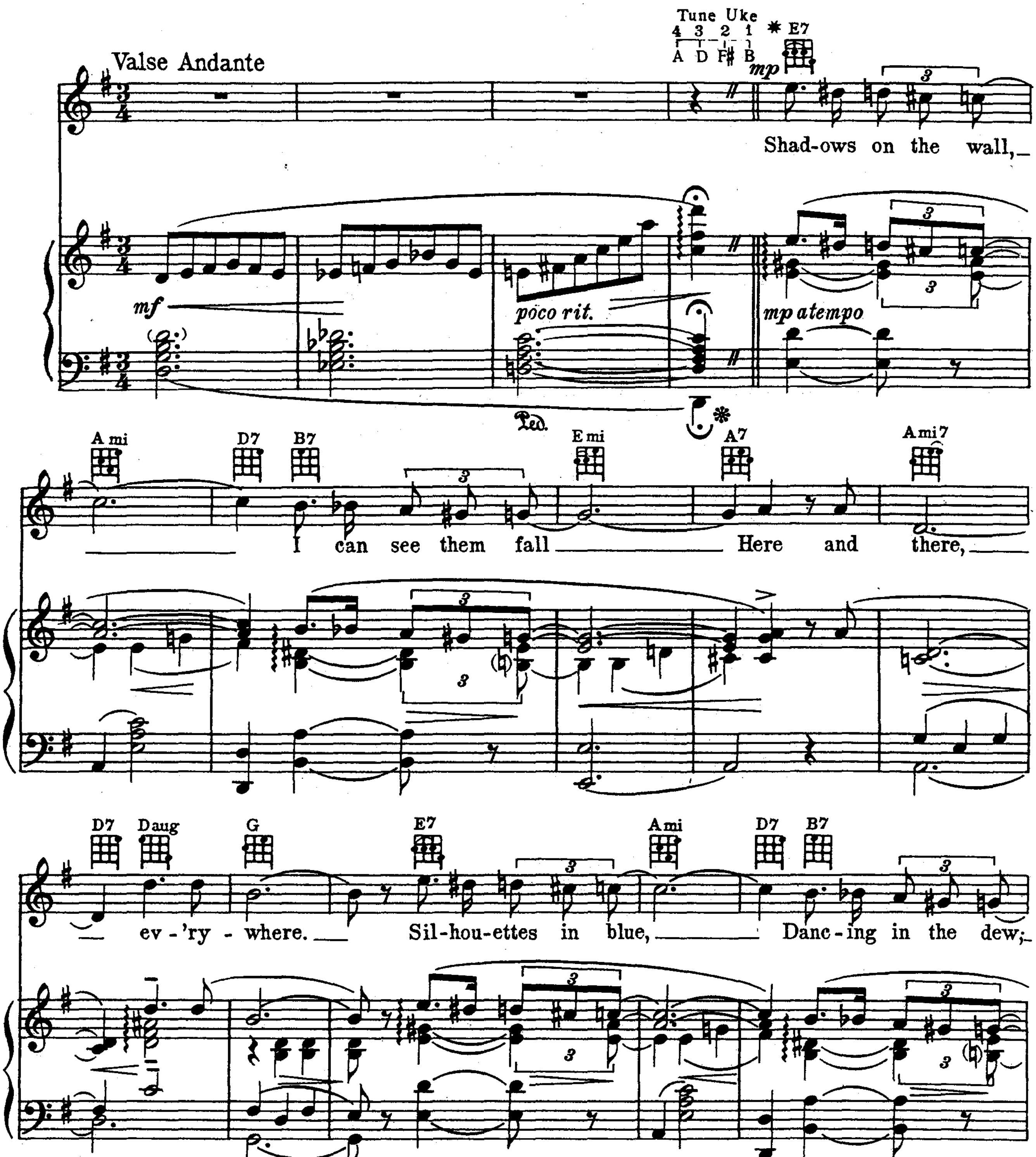


G Am7 E♭ Bm
-rade, With - out your love, it's a
G Dm E7 A9 D7+5 G Ddim
mel - o - dy played in a pen - ny ar - cade. It's a Bar - num and
p-f
Am7 D7 sus G D9 G Dm
Bai - ley world, Just as phon - y as it can be, But it would - n't be
Am7 D7 Am7 D7 1. G Am7 D7 2. G
make be - lieve If you be - lieved in me.
sf
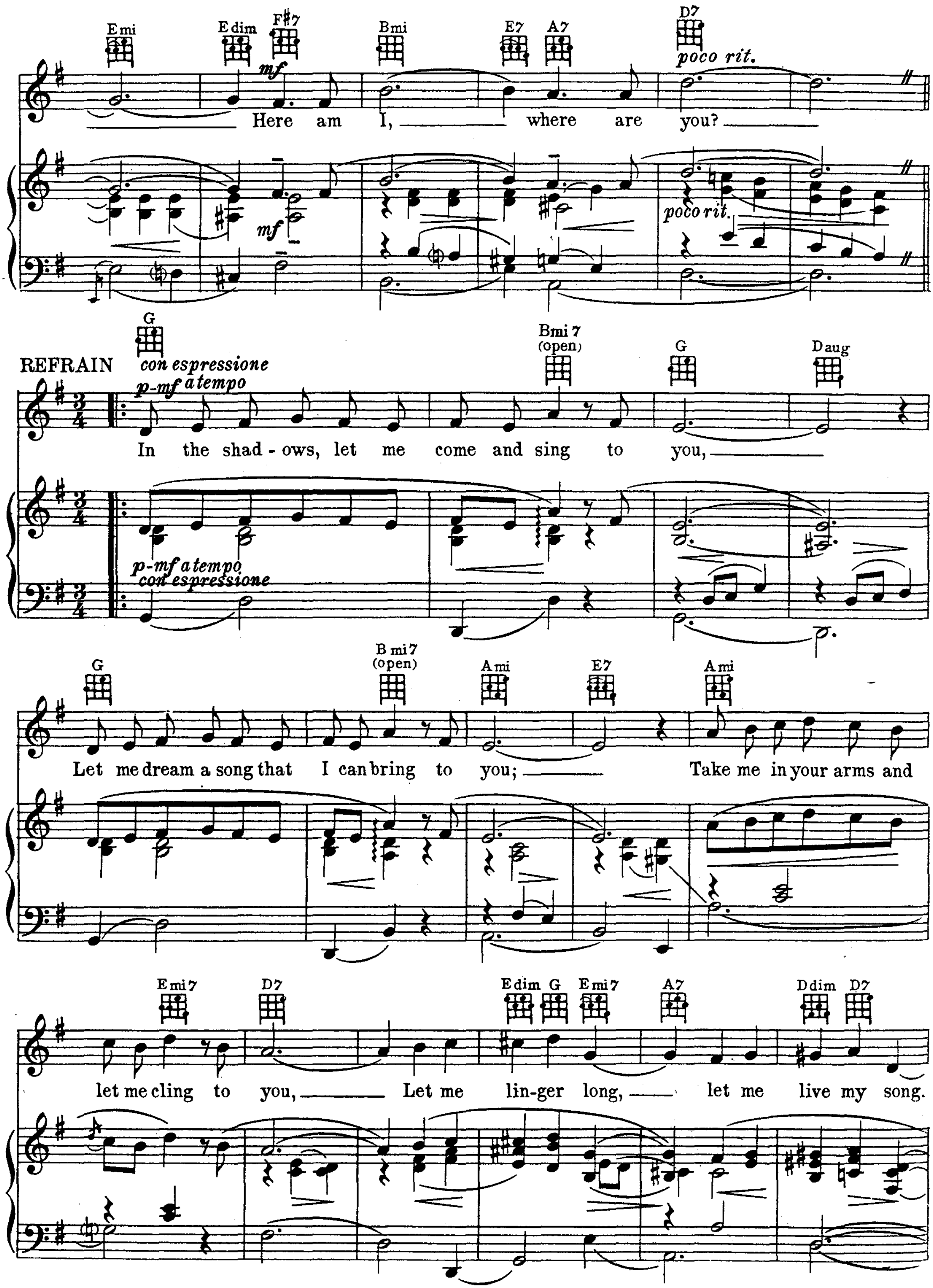
SHADOW WALTZ
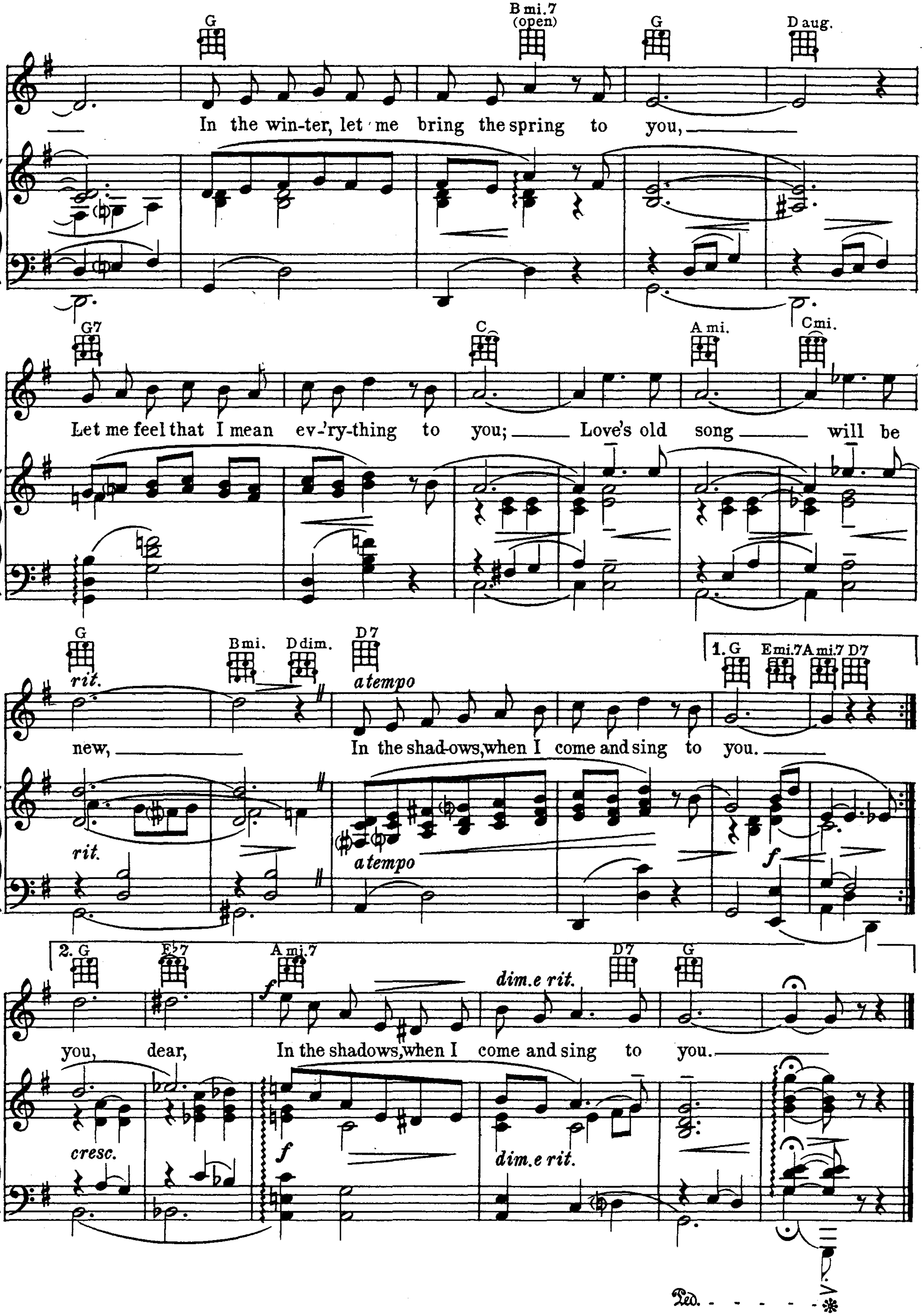
Words by
AL. DUBIN

Music by
HARRY WARREN



* Symbols for Guitar and Banjo
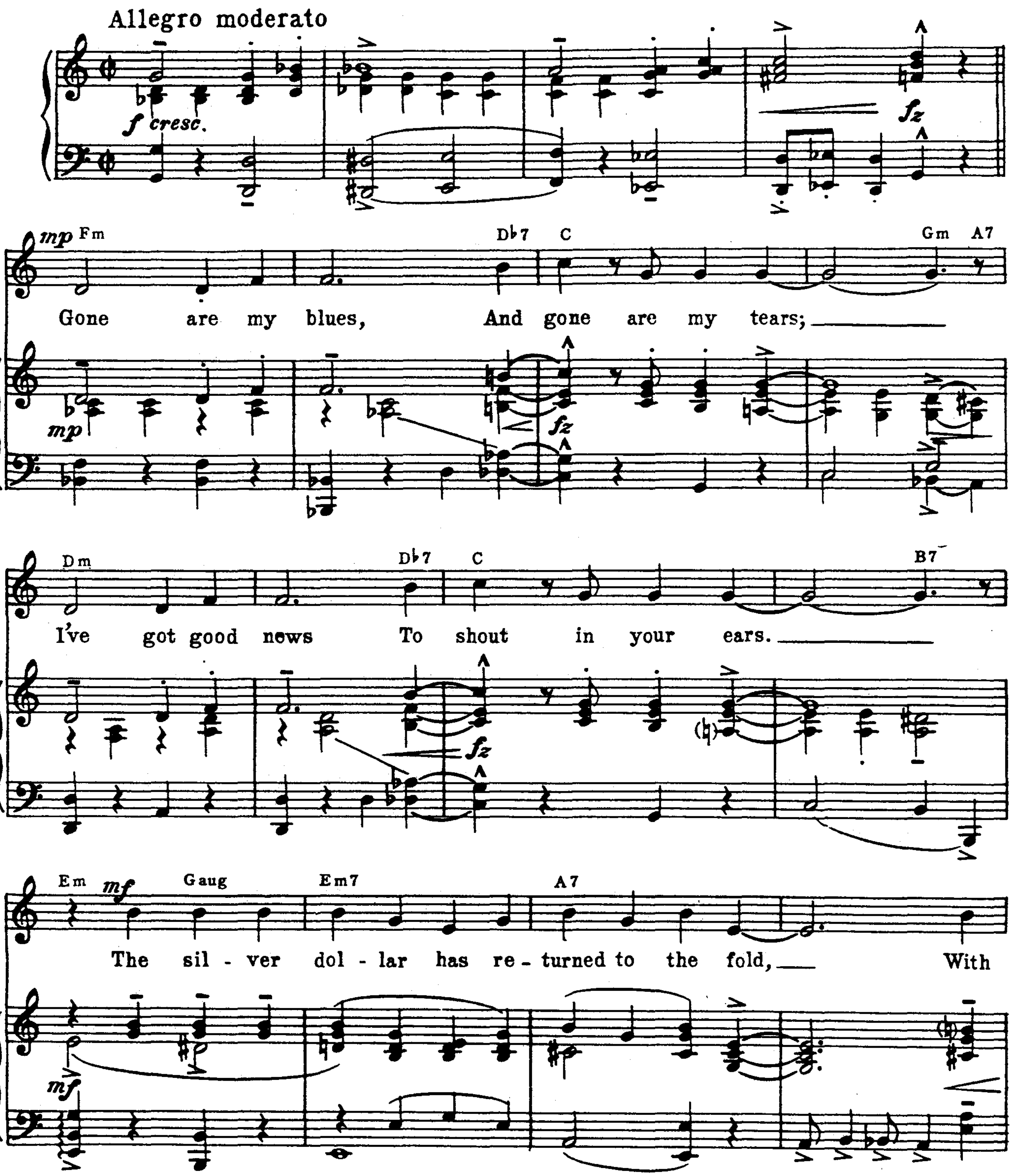

Emi
Edim
F♯7
Bmi
E7
A7
D7
mf
poco rit.
Here am I, where are you?
REFRAIN
con espressione
p-mf a tempo
G
Bmi 7 (open)
Daug
In the shad-ows, let me come and sing to you,
Let me dream a song that I can bring to you;
Ami
Take me in your arms and let me cling to you,
Emi7
Let me lin-ger long, let me live my song.
Ddim
poco rit.
mf
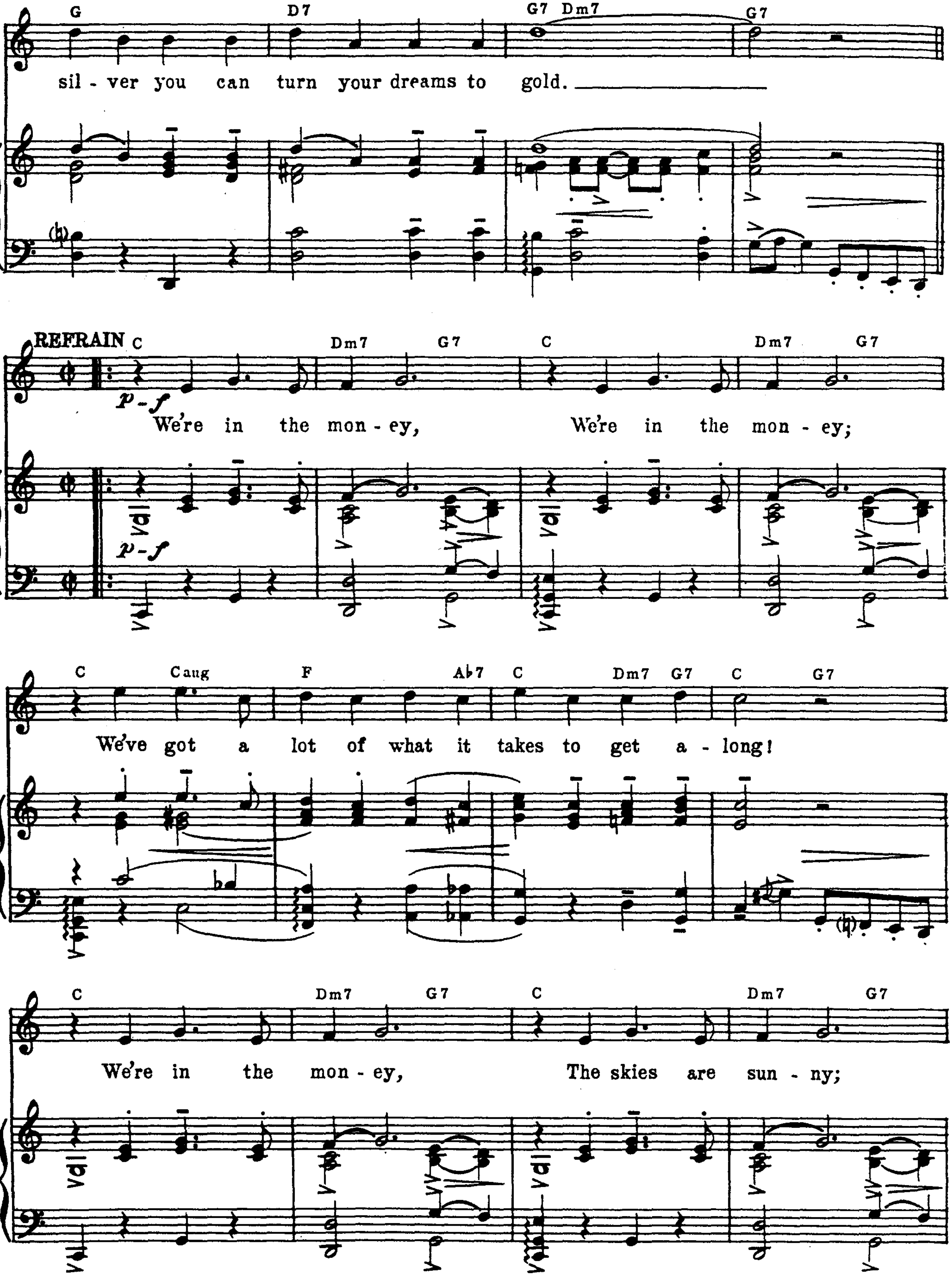

G
B mi.7 (open)
G
D aug.
In the win-ter, let me bring the spring to you,
G7
C
A mi.
C mi.
Let me feel that I mean ev-'ry-thing to you; Love's old song will be
G
B mi.
D dim.
D7
rit.
a tempo
1. G
E mi.7
A mi.7
D7
new, In the shad-ows, when I come and sing to you.
f
2. G
E♭7
A mi.7
D7
G
f
dim. e rit.
cresc.
you, dear, In the shadows, when I come and sing to you.
Ped.
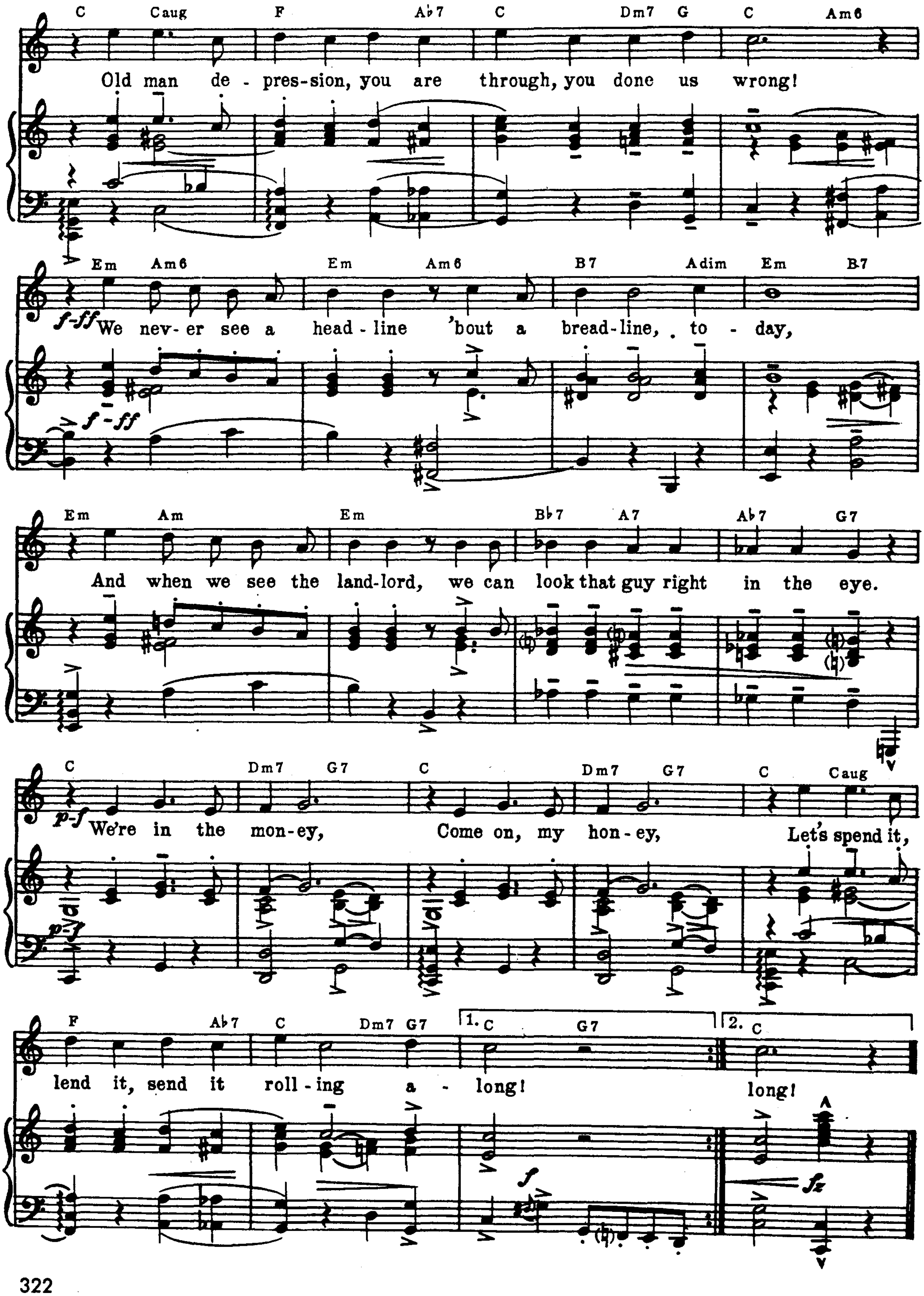
THE GOLD DIGGERS' SONG
(WE'RE IN THE MONEY)

Words by
AL. DUBIN

Music by
HARRY WARREN
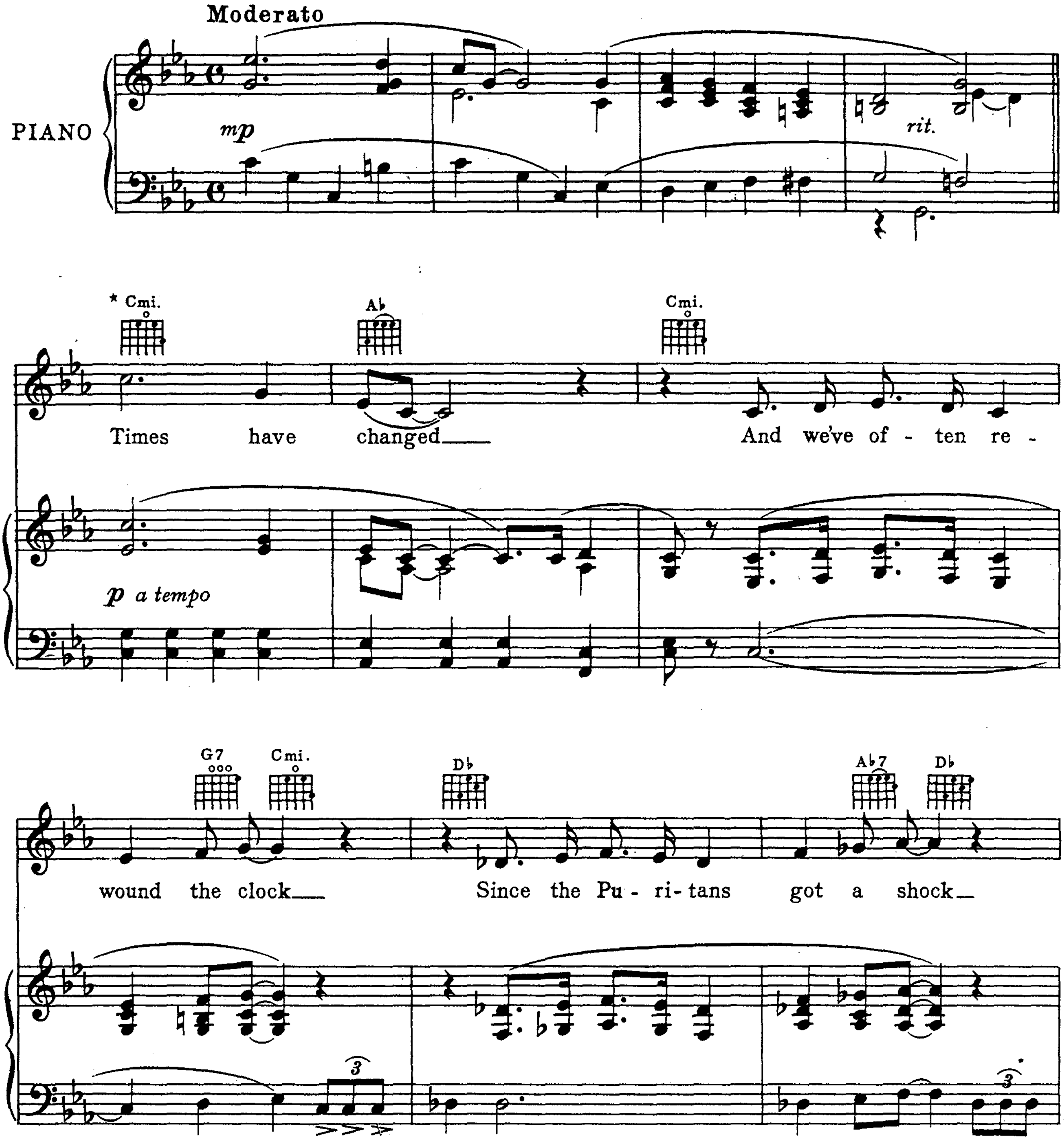



G D7 G7 Dm7 G7
sil - ver you can turn your dreams to gold.
REFRAIN
C Dm7 G7 C Dm7 G7
p-f
We're in the mon - ey, We're in the mon - ey;
p-f
C Caug F A♭7 C Dm7 G7 C G7
We've got a lot of what it takes to get a - long!
C Dm7 G7 C Dm7 G7
We're in the mon - ey, The skies are sun - ny;
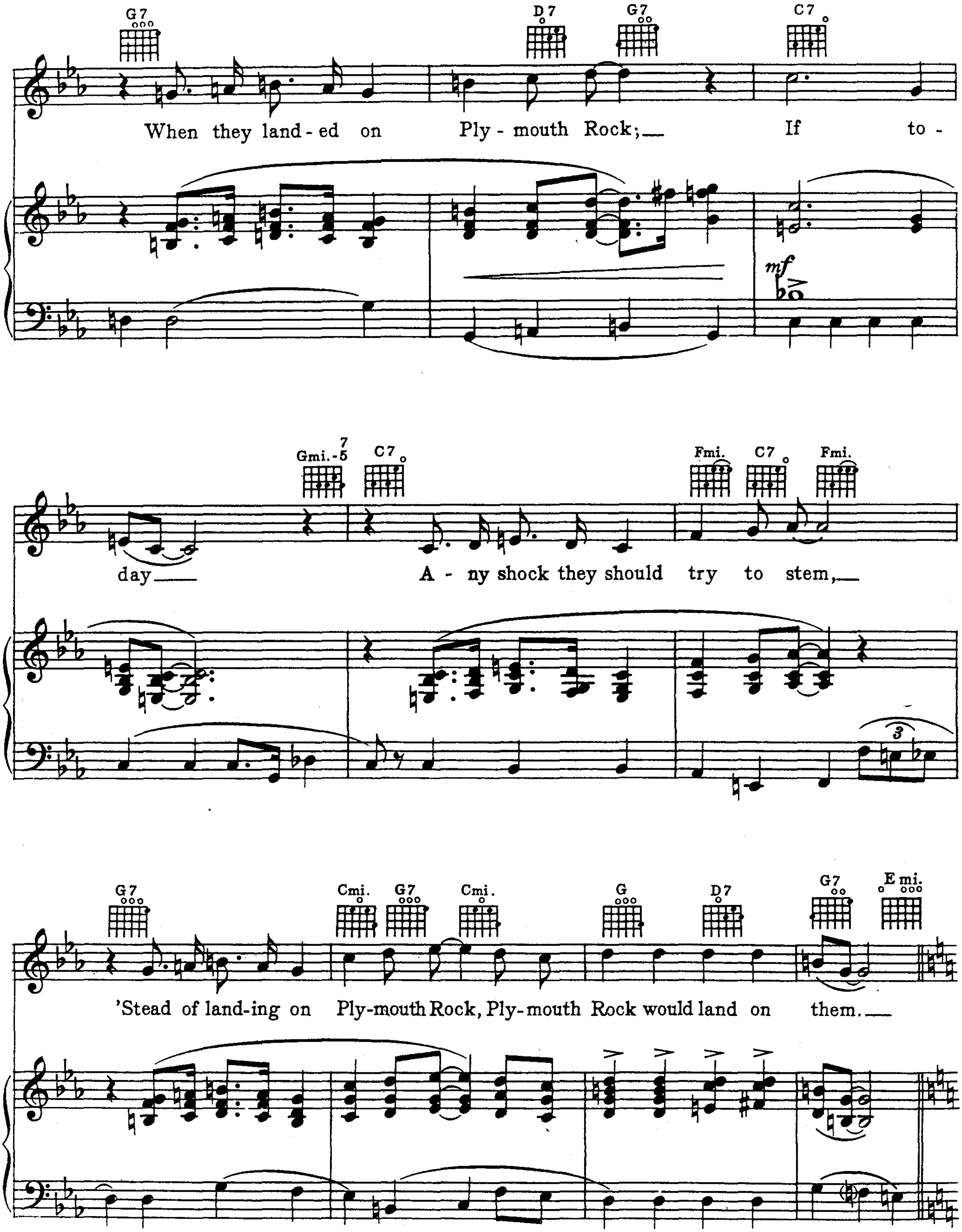

C Caug F A♭7 C Dm7 G C Am6
Old man de - pres-sion, you are through, you done us wrong!
Em Am6 Em Am6 B7 Adim Em B7
f-ff We nev-er see a head-line 'bout a bread-line, to - day,
f-ff
Em Am Em B♭7 A7 A♭7 G7
And when we see the land-lord, we can look that guy right in the eye.
C Dm7 G7 C Dm7 G7 C Caug
p-f We're in the mon-ey, Come on, my hon-ey, Let's spend it,
p-f
F A♭7 C Dm7 G7 1. C G7 2. C
lend it, send it roll - ing a - long! long!
f
fz

Anything Goes
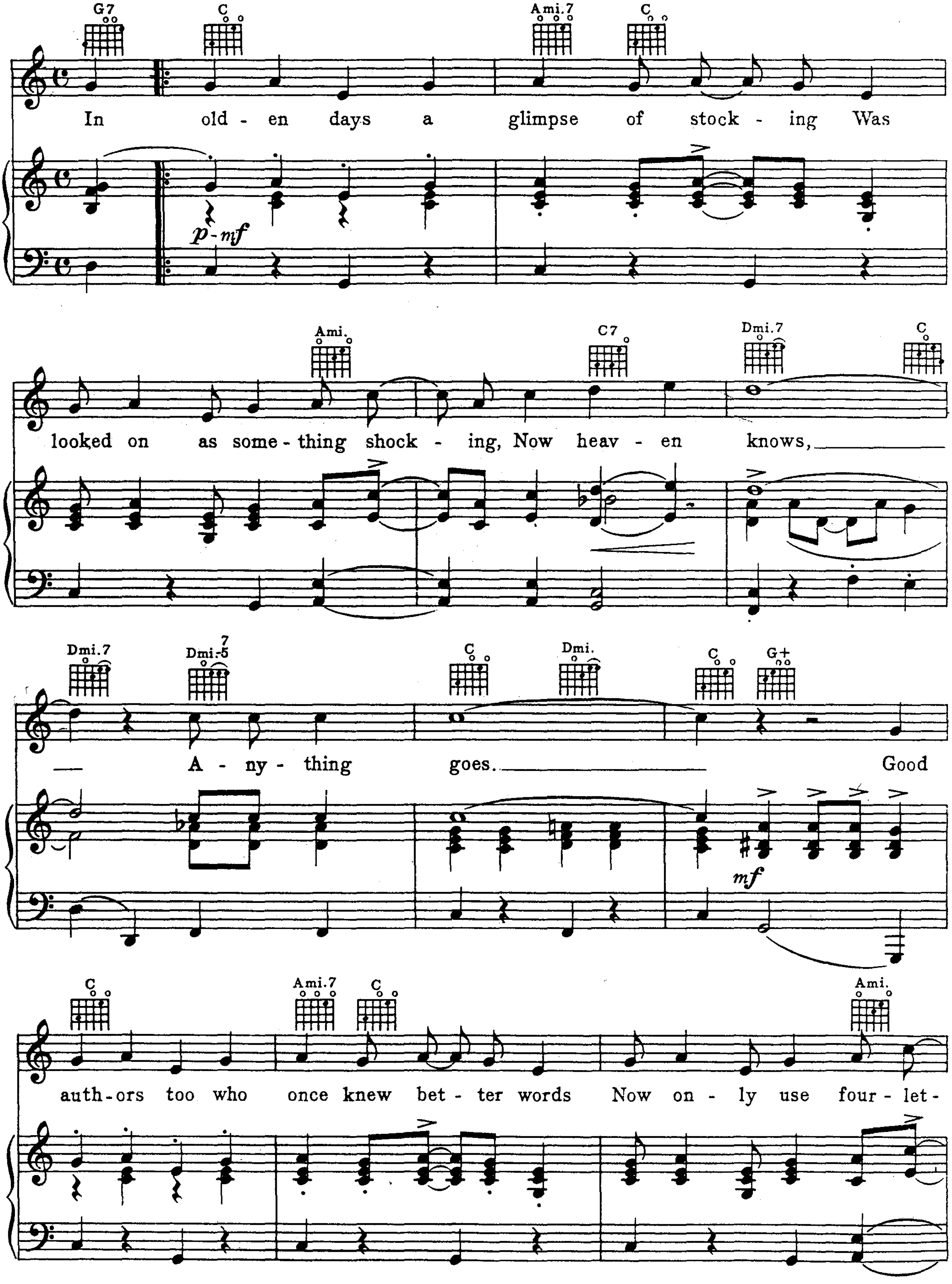
Words and Music by
COLE PORTER
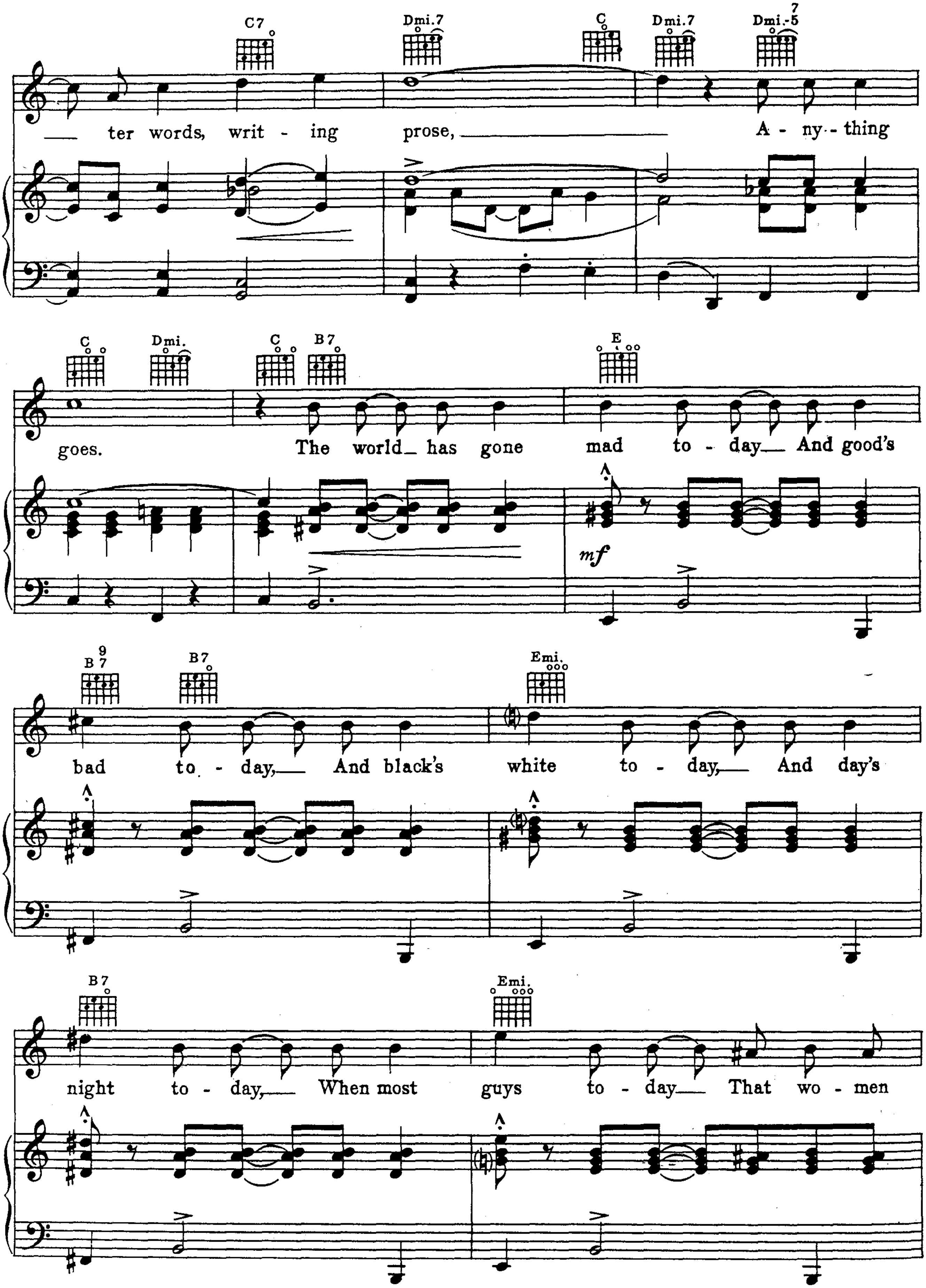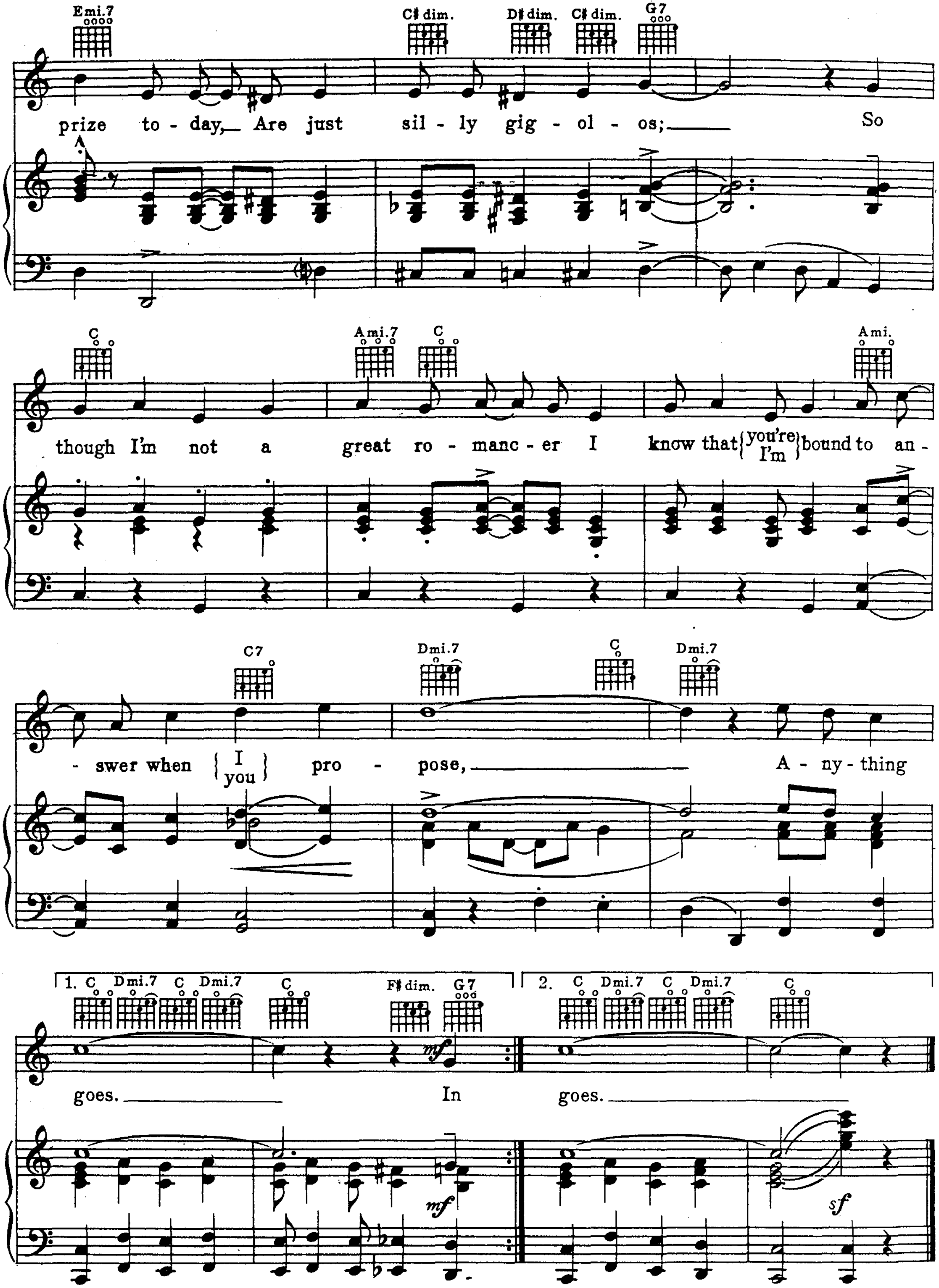


* *Symbols for Ukulele, Tenor-Guitar and Banjo*


G7
D7
G7
C7
When they land-ed on Ply-mouth Rock; If to-
mf
Gmi.-5 7
C7
Fmi.
C7
Fmi.
day A-ny shock they should try to stem,
G7
Cmi.
G7
Cmi.
G
D7
G7
E mi.
'Stead of land-ing on Ply-mouth Rock, Ply-mouth Rock would land on them.

REFRAIN


G7 C Ami.7 C
In old - en days a glimpse of stock - ing Was
p-mf
Ami. C7 Dmi.7 C
looked on as some - thing shock - ing, Now heav - en knows,
Dmi.7 Dmi-5 7 C Dmi. C G+
A - ny - thing goes. Good
mf
C Ami.7 C Ami.
auth-ors too who once knew bet - ter words Now on - ly use four-let -
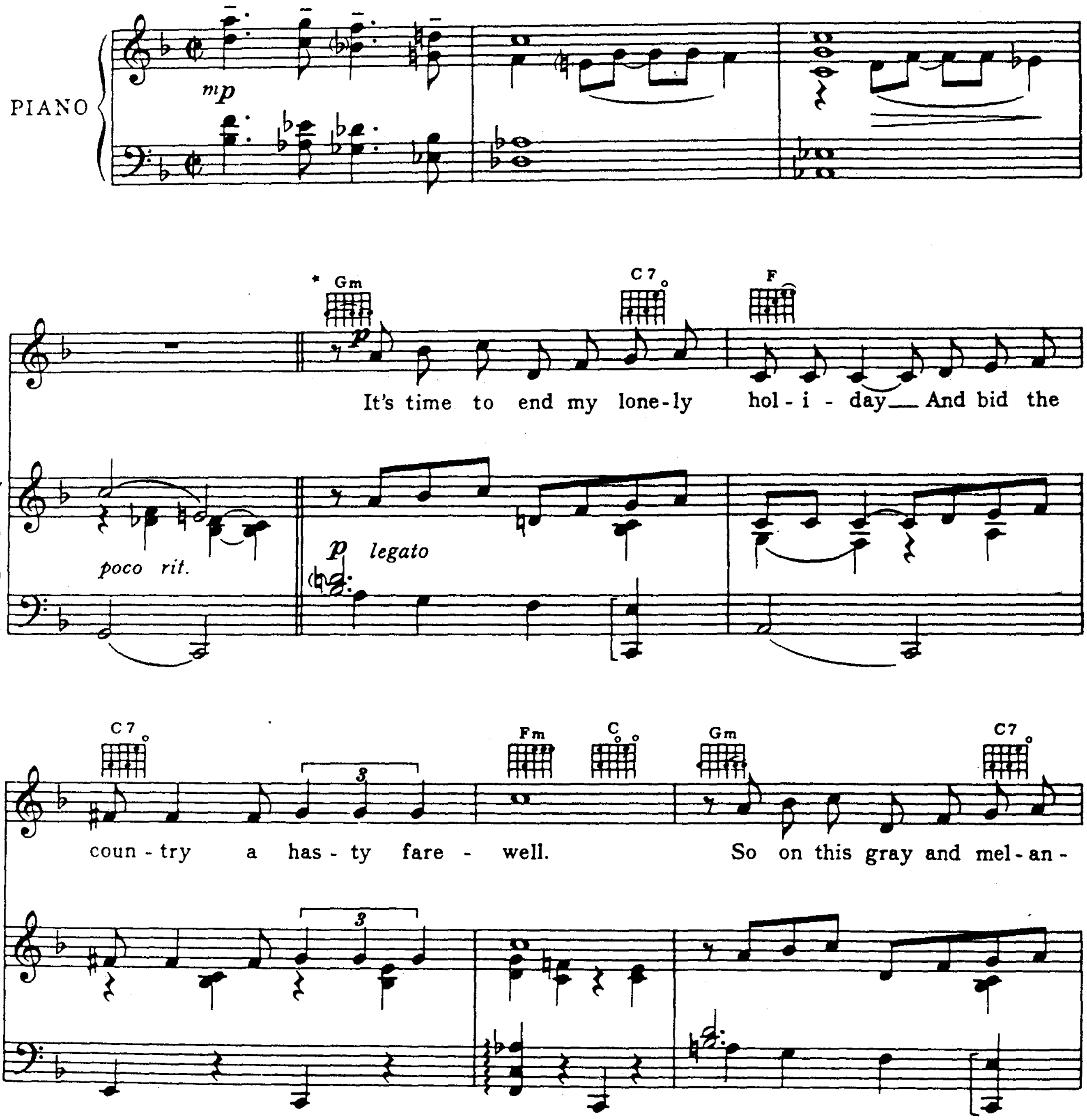

C7 Dmi.7 C Dmi.7 Dmi.7 -5
ter words, writ - ing prose, A - ny - thing
C Dmi. C B7 E
goes. The world has gone mad to - day And good's
B9 7 B7 Emi.
bad to - day, And black's white to - day, And day's
B7 Emi.
night to - day, When most guys to - day That wo - men
mf


Emi.7 C♯dim. D♯dim. C♯dim. G7
prize to-day, Are just sil-ly gig-ol-os; So
C Ami.7 C Ami.
though I'm not a great ro-manc-er I know that {you're / I'm} bound to an-
C7 Dmi.7 C Dmi.7
-swer when {I / you} pro-pose, A-ny-thing
1. C Dmi.7 C Dmi.7 C F♯dim. G7
goes. In
2. C Dmi.7 C Dmi.7 C
goes.
mf
sf
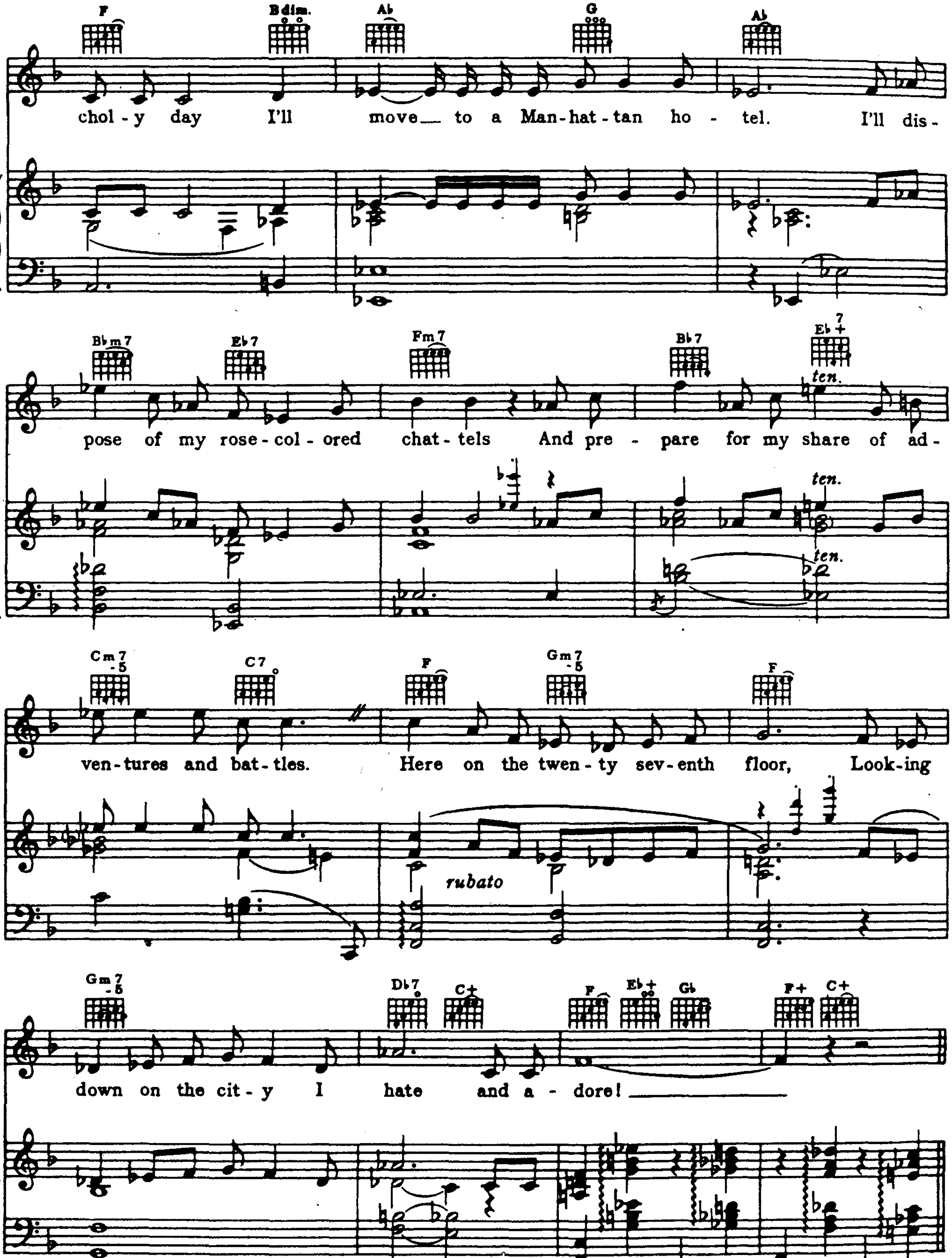
Autumn In New York
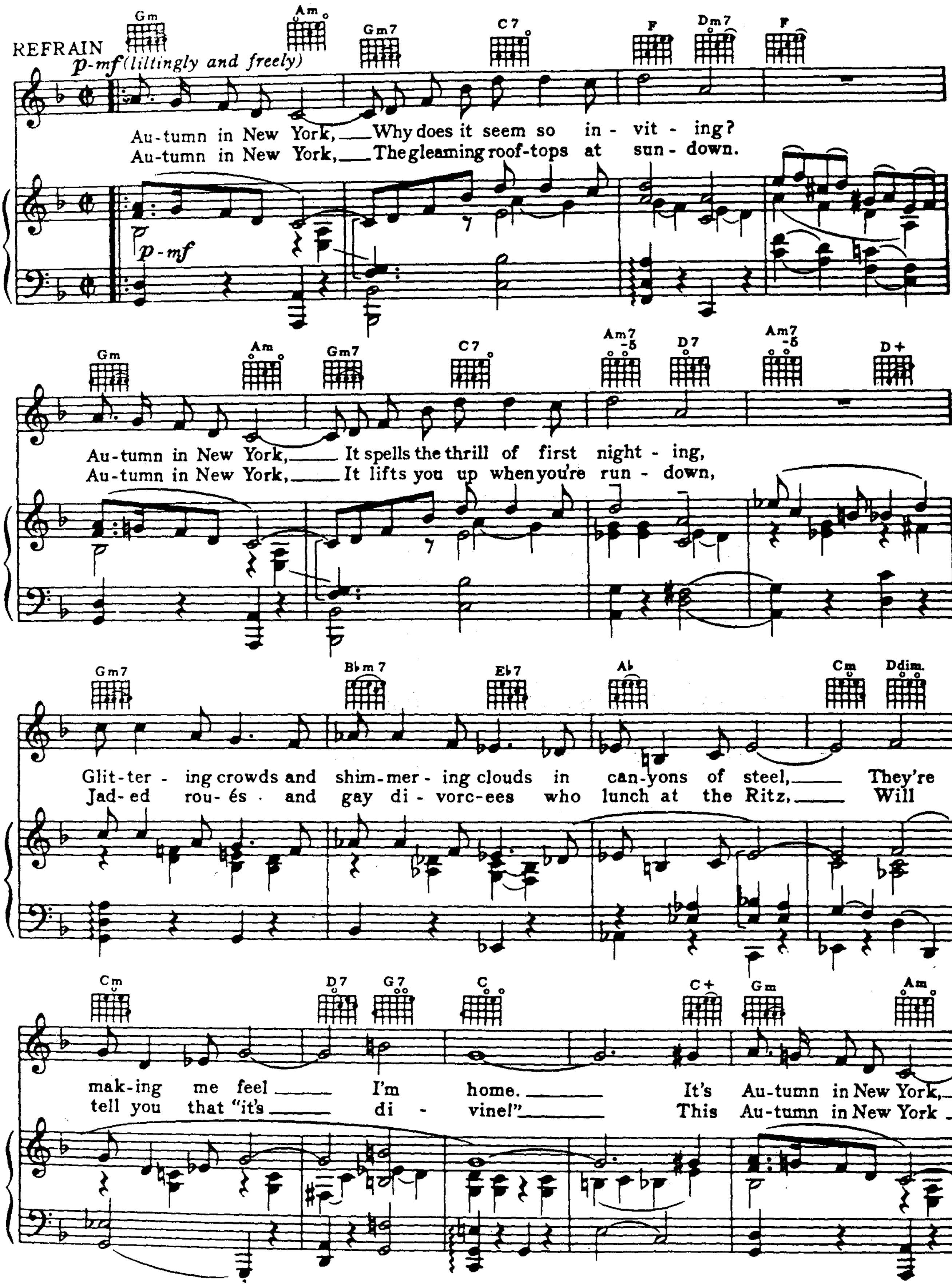
Words and Music by
VERNON DUKE
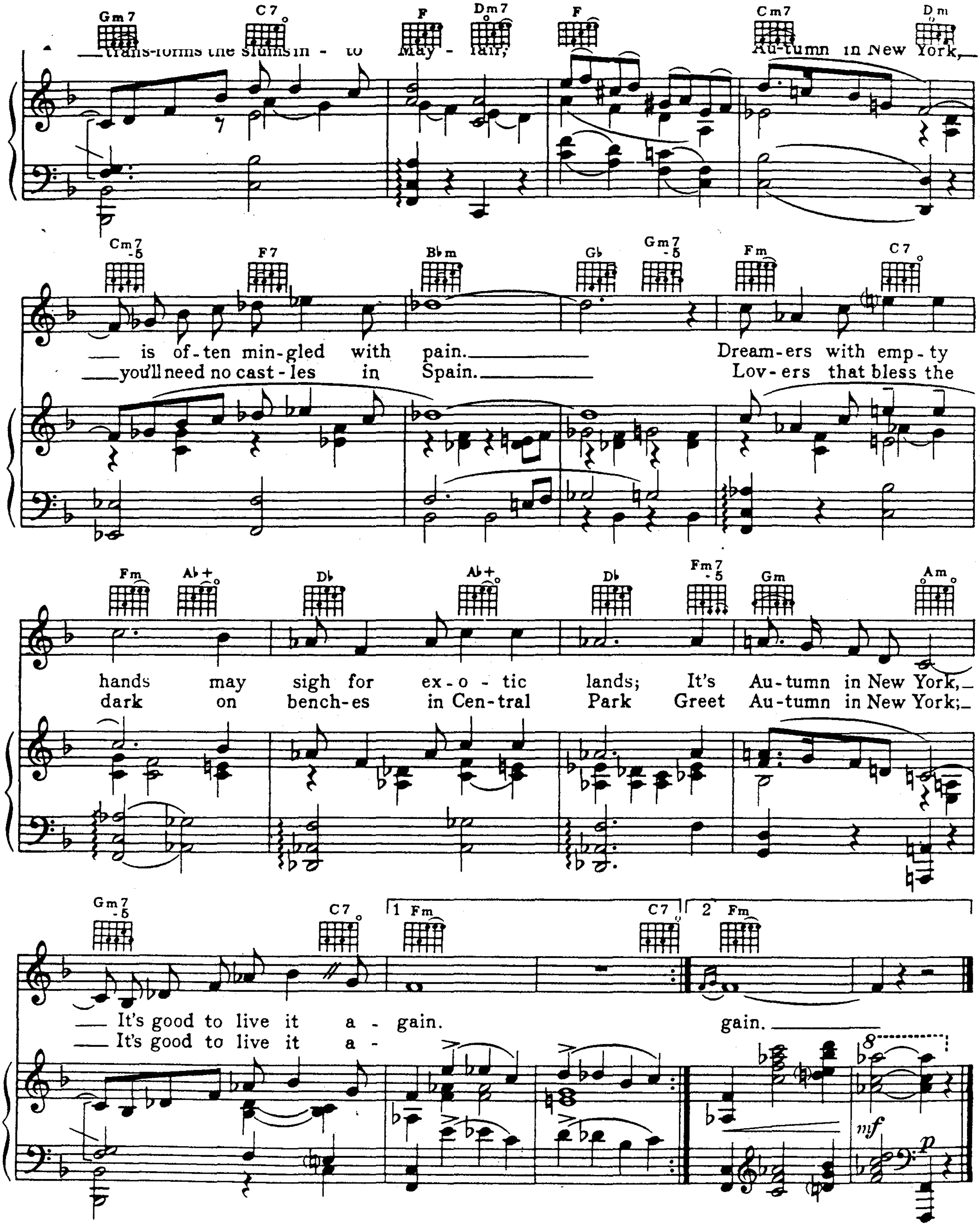
Andantino *(poco rubato)*



* *Symbols for Ukulele, Tenor-Guitar and Banjo*
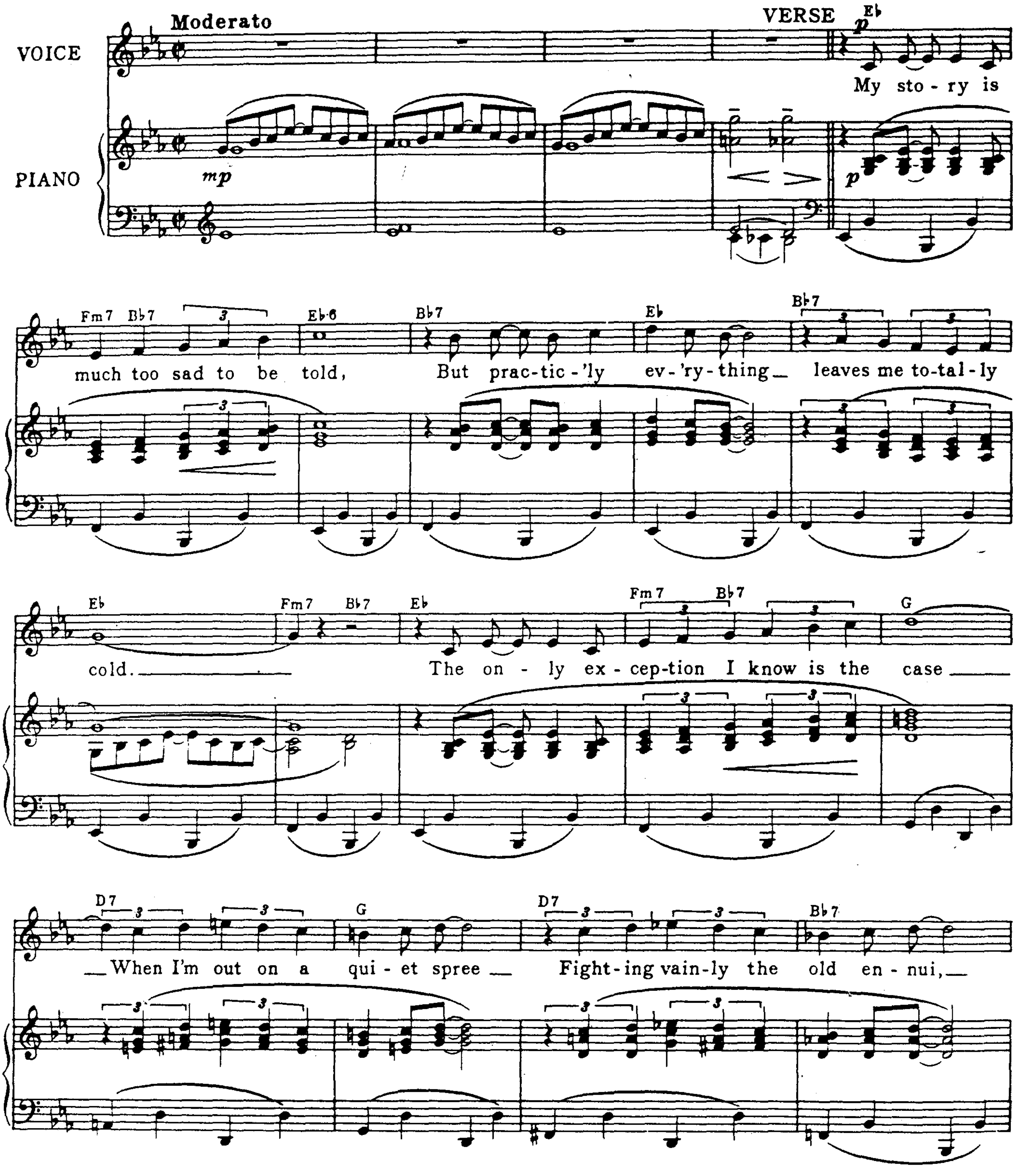

F Bdim. Ab G Ab
chol-y day I'll move to a Man-hat-tan ho-tel. I'll dis-
Bbm7 Eb7 Fm7 Bb7 Eb+7
pose of my rose-col-ored chat-tels And pre-pare for my share of ad-
ten.
Cm7 -5 C7 F Gm7 -5 F
ven-tures and bat-tles. Here on the twen-ty sev-enth floor, Look-ing
rubato
Gm7 -5 Db7 C+ F Eb+ Gb F+ C+
down on the cit-y I hate and a-dore!
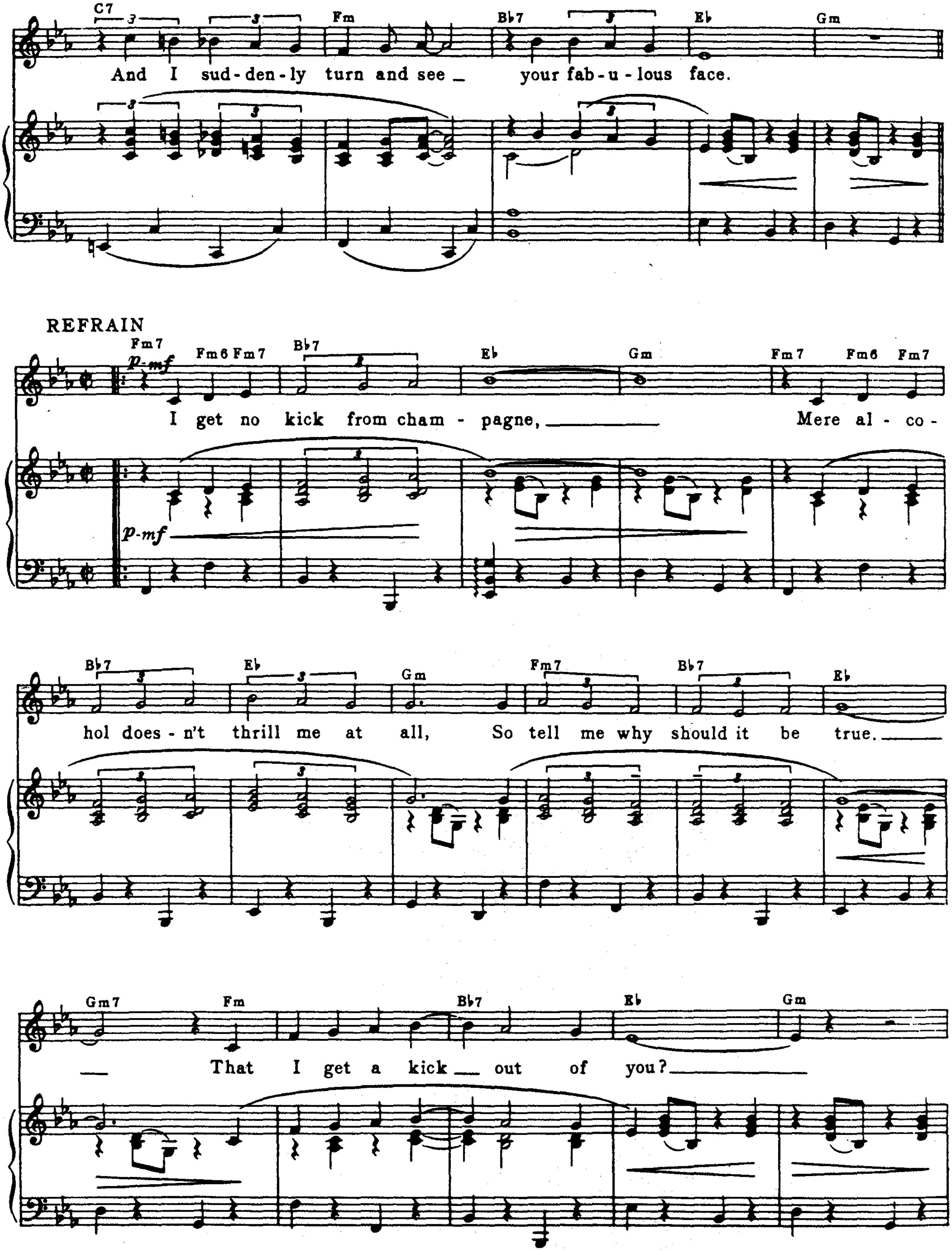

REFRAIN
p-mf (liltingly and freely)
Gm Am Gm7 C7 F Dm7 F
Au-tumn in New York, Why does it seem so in-vit-ing?
Au-tumn in New York, The gleaming roof-tops at sun-down.
p-mf
Gm Am Gm7 C7 Am7 -5 D7 Am7 -5 D+
Au-tumn in New York, It spells the thrill of first night-ing,
Au-tumn in New York, It lifts you up when you're run-down,
Gm7 B♭m7 E♭7 A♭ Cm Ddim.
Glit-ter-ing crowds and shim-mer-ing clouds in can-yons of steel, They're
Jad-ed rou-és and gay di-vorc-ees who lunch at the Ritz, Will
Cm D7 G7 C C+ Gm Am
mak-ing me feel I'm home. It's Au-tumn in New York,
tell you that "it's di-vine!" This Au-tumn in New York
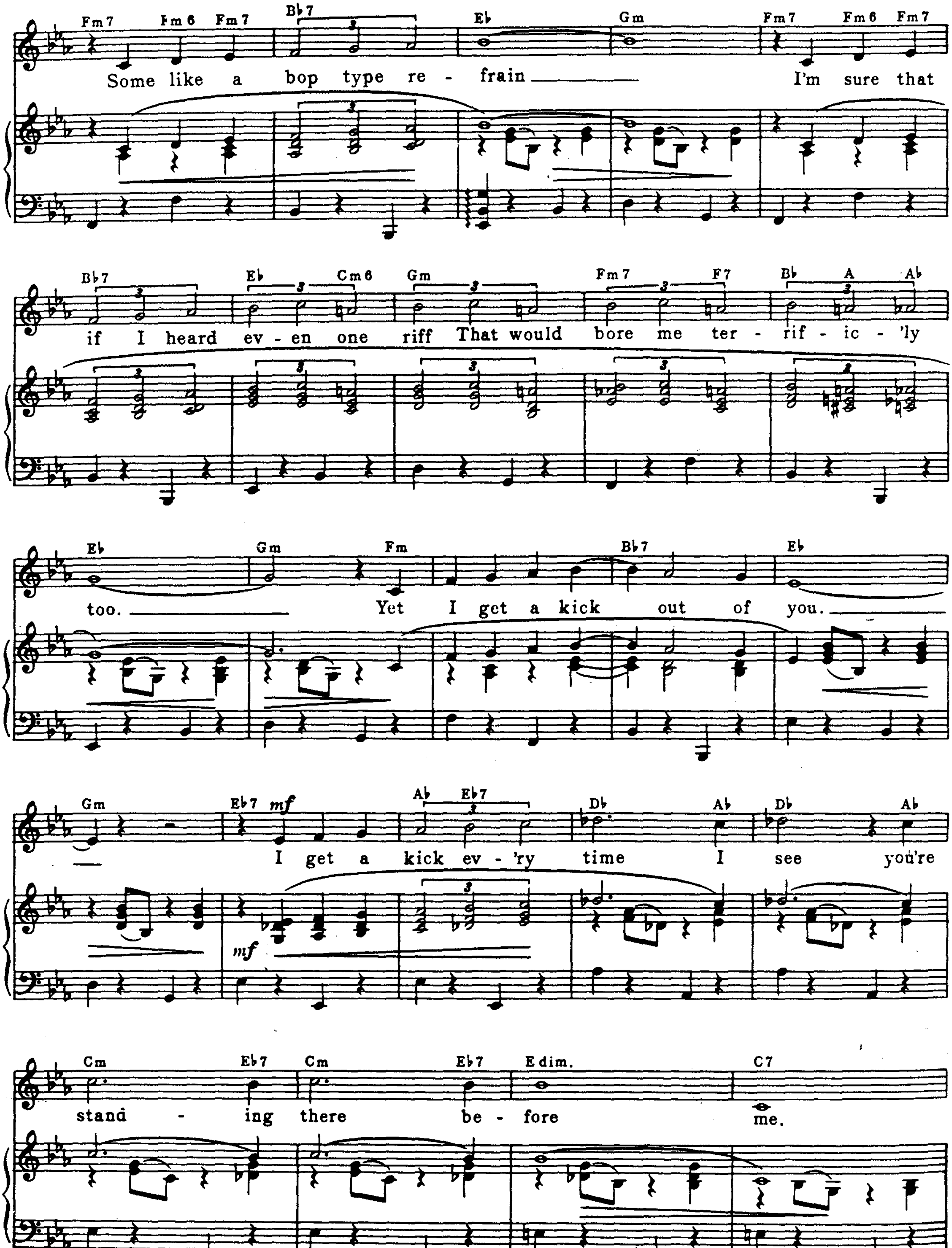

Gm7 C7 F Dm7 F Cm7 Dm
transforms the slums into May-fair; Au-tumn in New York,
Cm7-5 F7 B♭m G♭ Gm7-5 Fm C7
is of-ten min-gled with pain. Dream-ers with emp-ty
you'll need no cast-les in Spain. Lov-ers that bless the
Fm A♭+ D♭ A♭+ D♭ Fm7-5 Gm Am
hands may sigh for ex-o-tic lands; It's Au-tumn in New York,
dark on bench-es in Cen-tral Park Greet Au-tumn in New York;
Gm7-5 C7 1 Fm C7 2 Fm
It's good to live it a-gain. gain.
It's good to live it a-
mf
p
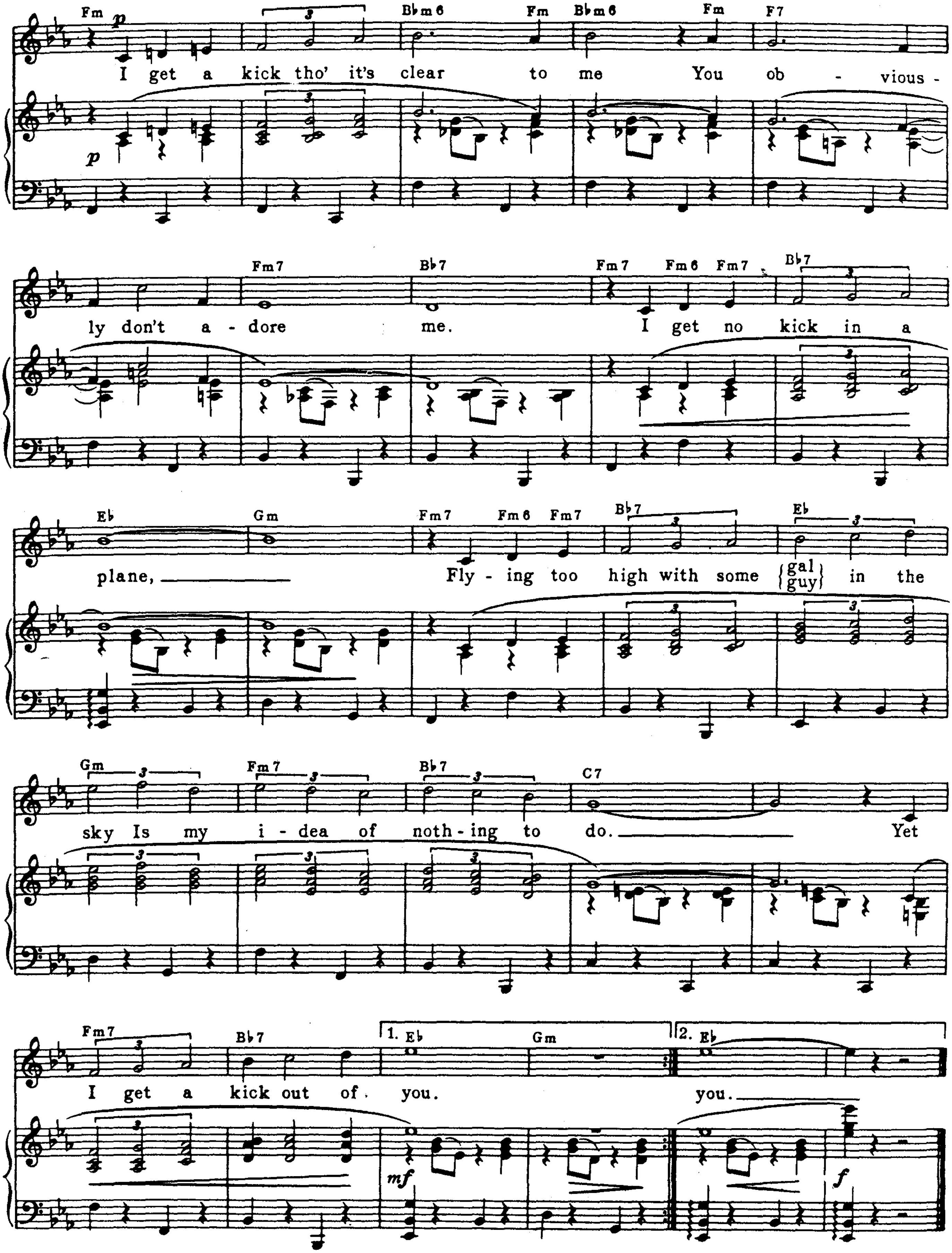
I GET A KICK OUT OF YOU

Words and Music by
COLE PORTER




C7 Fm B♭7 E♭ Gm
And I sud-den-ly turn and see _ your fab-u-lous face.
REFRAIN
Fm7 Fm6 Fm7 B♭7 E♭ Gm Fm7 Fm6 Fm7
p-mf
I get no kick from cham - pagne, ______ Mere al - co -
B♭7 E♭ Gm Fm7 B♭7 E♭
hol does - n't thrill me at all, So tell me why should it be true. ______
Gm7 Fm B♭7 E♭ Gm
__ That I get a kick __ out of you? ______


Fm7 Fm6 Fm7 B♭7 E♭ Gm Fm7 Fm6 Fm7
Some like a bop type re - frain I'm sure that
B♭7 E♭ Cm6 Gm Fm7 F7 B♭ A A♭
if I heard ev - en one riff That would bore me ter - rif - ic - 'ly
E♭ Gm Fm B♭7 E♭
too. Yet I get a kick out of you.
Gm E♭7 mf A♭ E♭7 D♭ A♭ D♭ A♭
I get a kick ev - 'ry time I see you're
mf
Cm E♭7 Cm E♭7 E dim. C7
stand - ing there be - fore me.
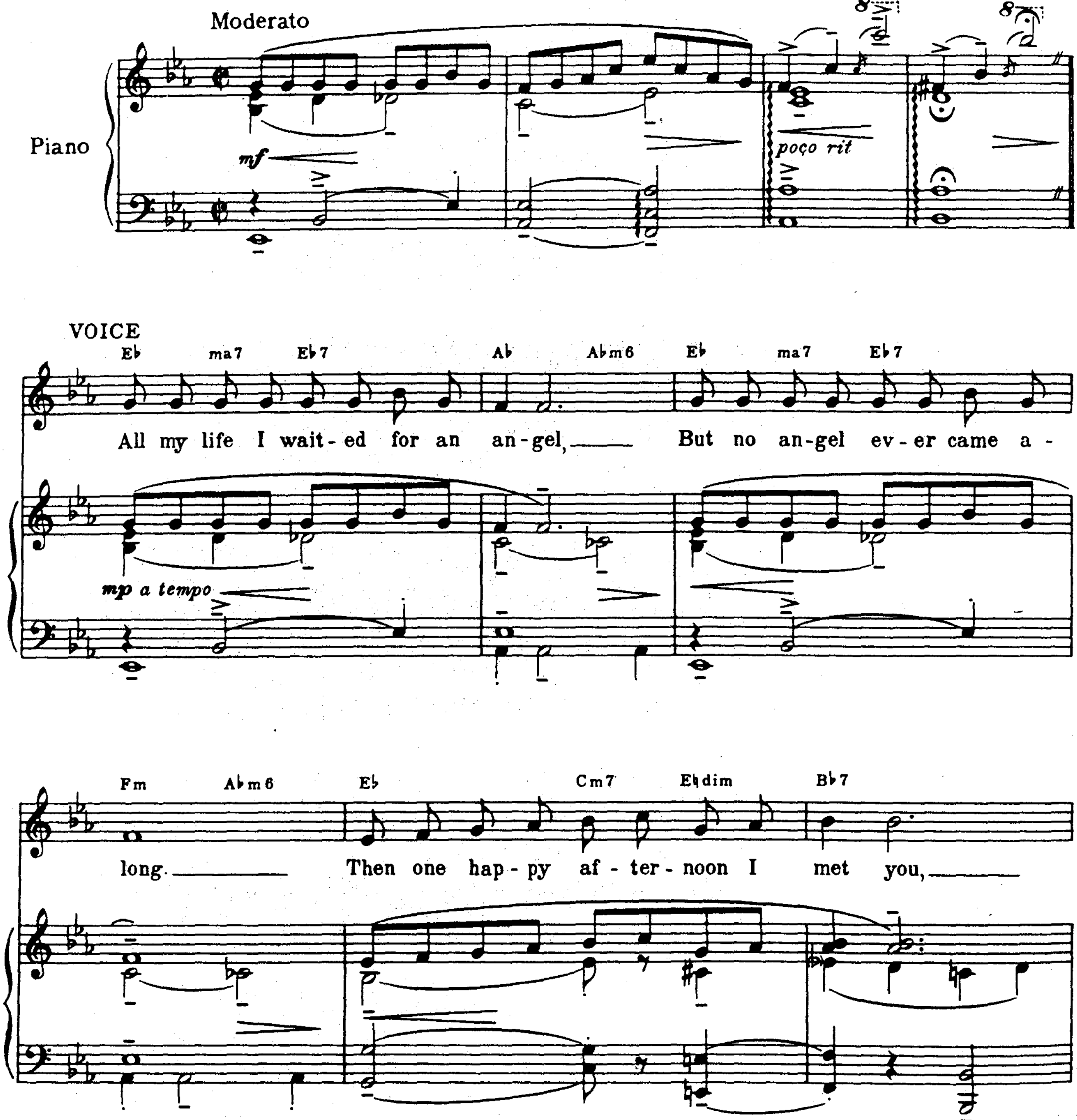

Fm Bbm6 Fm Bbm6 Fm F7
I get a kick tho' it's clear to me You ob - vious -
Fm7 Bb7 Fm7 Fm6 Fm7 Bb7
ly don't a - dore me. I get no kick in a
Eb Gm Fm7 Fm6 Fm7 Bb7 Eb
plane, Fly - ing too high with some {gal guy} in the
Gm Fm7 Bb7 C7
sky Is my i - dea of noth - ing to do. Yet
Fm7 Bb7 1. Eb Gm 2. Eb
I get a kick out of you. you.
p
mf
f
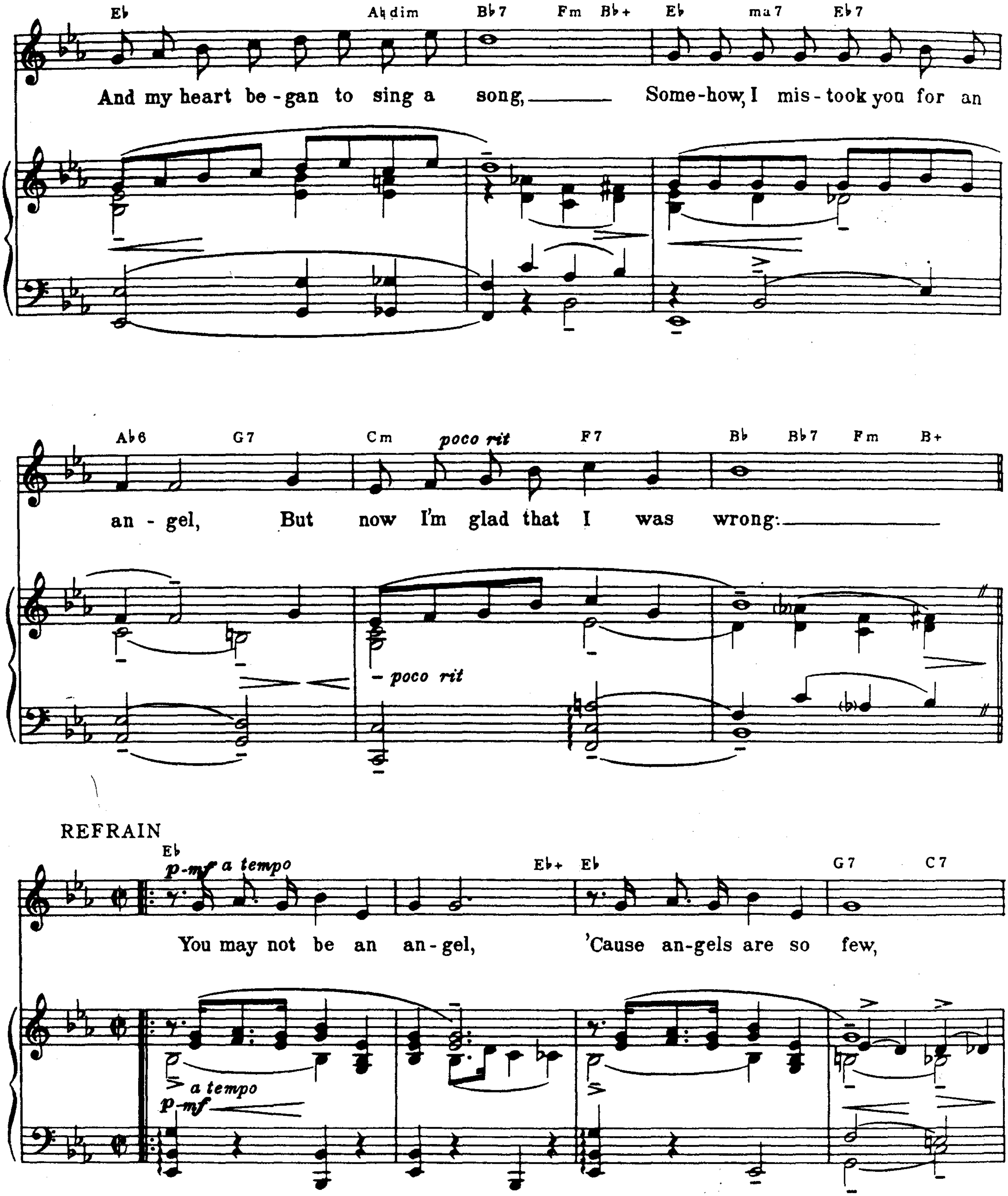
You May Not Be An Angel, But

I'll String Along With You
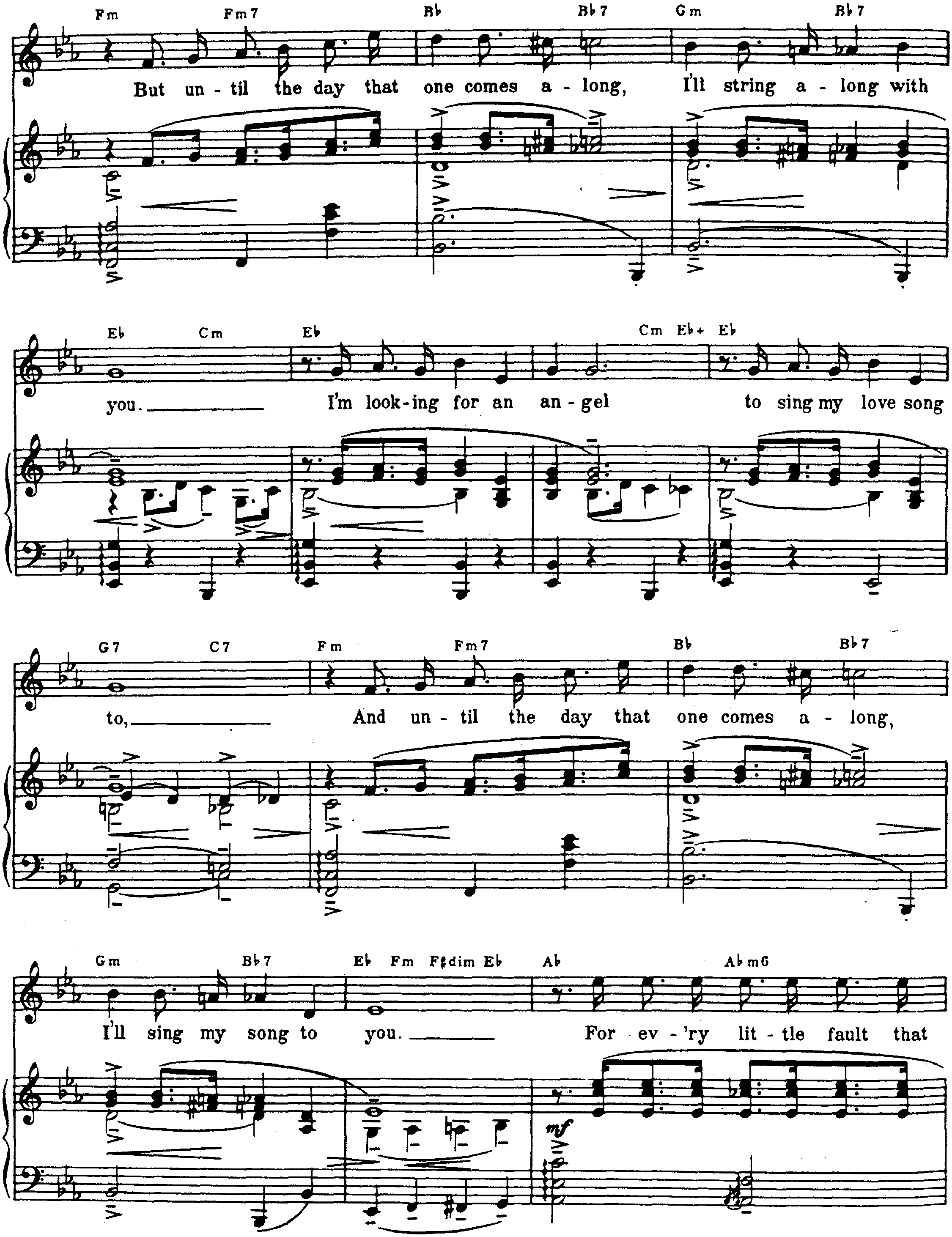
Lyrics by
AL. DUBIN
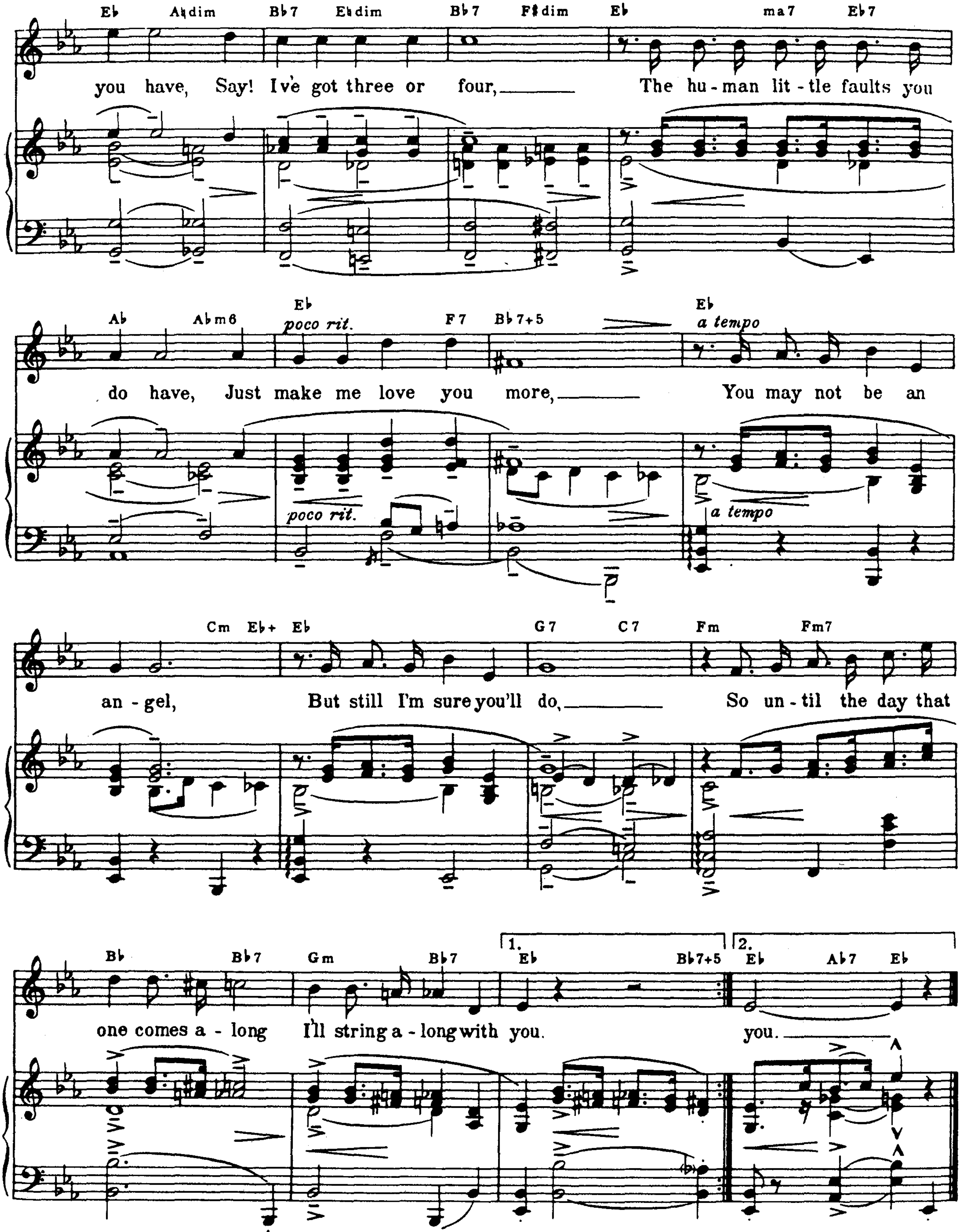
Music by
HARRY WARREN





Eb Ab dim Bb7 Fm Bb+ Eb ma7 Eb7
And my heart be-gan to sing a song, Some-how, I mis-took you for an
Ab6 G7 Cm poco rit F7 Bb Bb7 Fm B+
an-gel, But now I'm glad that I was wrong:
poco rit
REFRAIN
Eb p-mf a tempo Eb+ Eb G7 C7
You may not be an an-gel, 'Cause an-gels are so few,
a tempo
p-mf


Fm Fm7 Bb Bb7 Gm Bb7
But un - til the day that one comes a - long, I'll string a - long with
Eb Cm Eb Cm Eb+ Eb
you. I'm look-ing for an an - gel to sing my love song
G7 C7 Fm Fm7 Bb Bb7
to, And un - til the day that one comes a - long,
Gm Bb7 Eb Fm F#dim Eb Ab Abm6
I'll sing my song to you. For ev - 'ry lit - tle fault that
mf
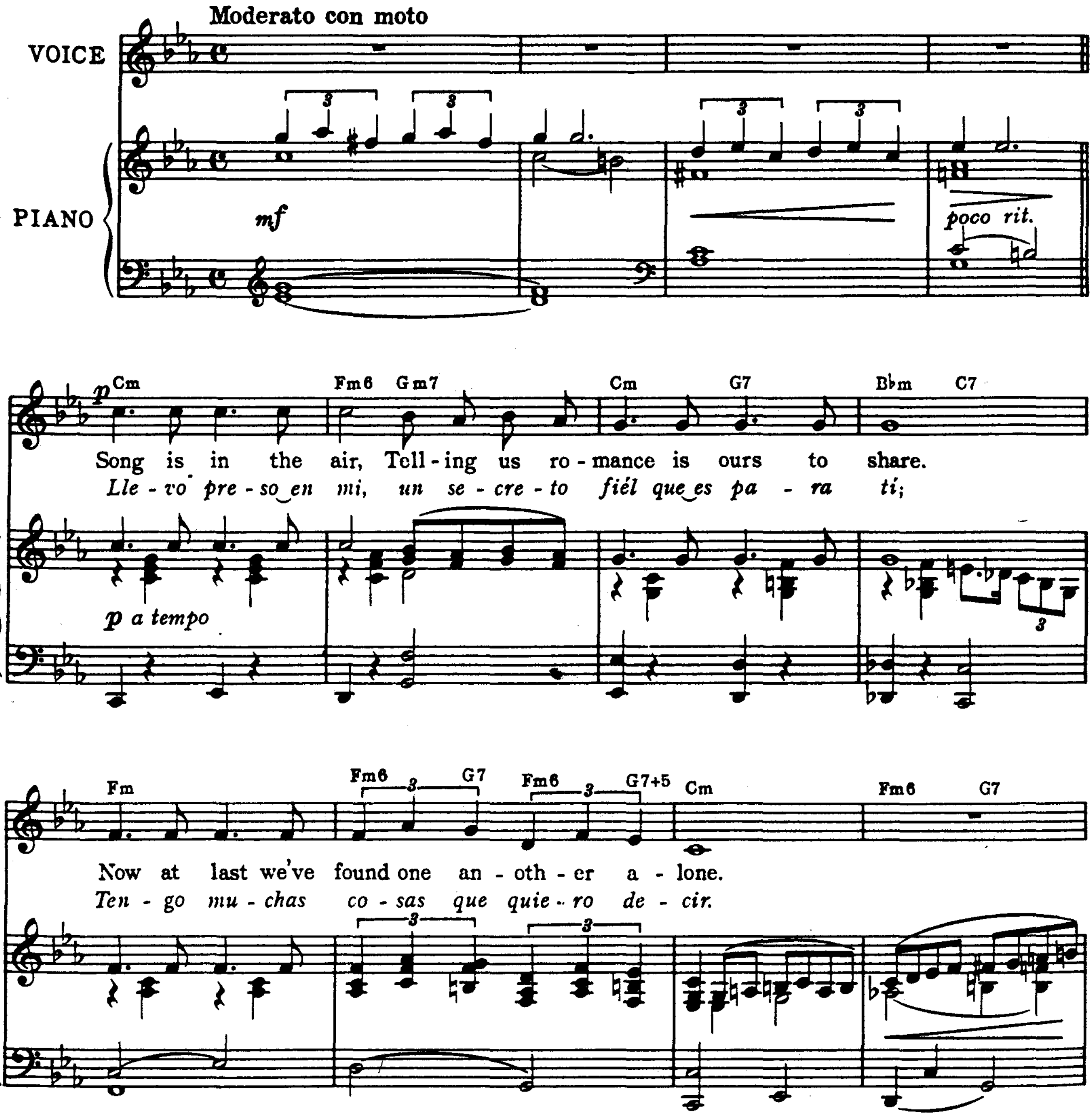

E♭ A♮dim B♭7 E♮dim B♭7 F♯dim E♭ ma7 E♭7
you have, Say! I've got three or four, The hu-man lit-tle faults you
A♭ A♭m6 E♭ poco rit. F7 B♭7+5 E♭ a tempo
do have, Just make me love you more, You may not be an
poco rit.
a tempo
Cm E♭+ E♭ G7 C7 Fm Fm7
an-gel, But still I'm sure you'll do, So un-til the day that
B♭ B♭7 Gm B♭7 1. E♭ B♭7+5 2. E♭ A♭7 E♭
one comes a-long I'll string a-long with you. you.
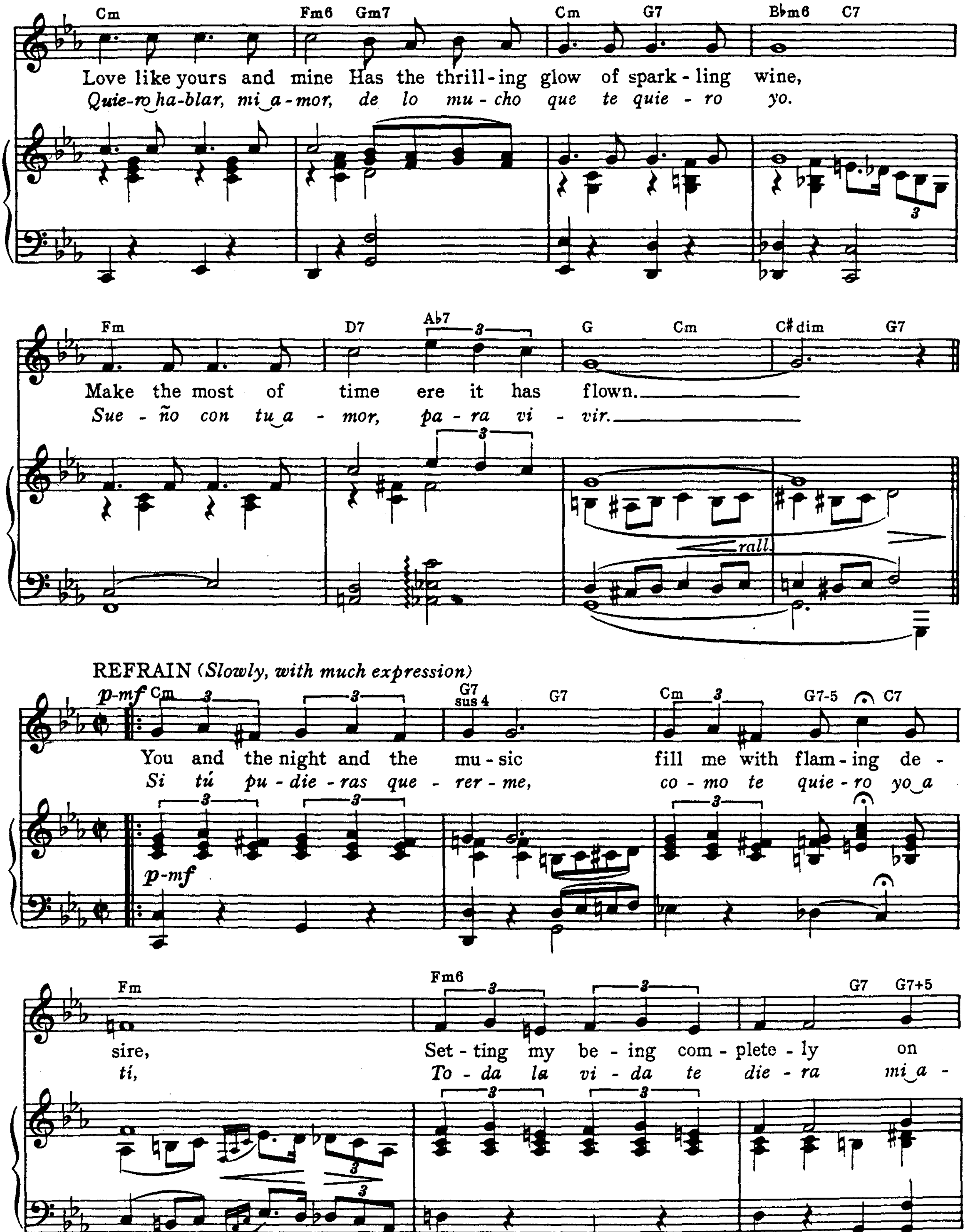
You And The Night And The Music
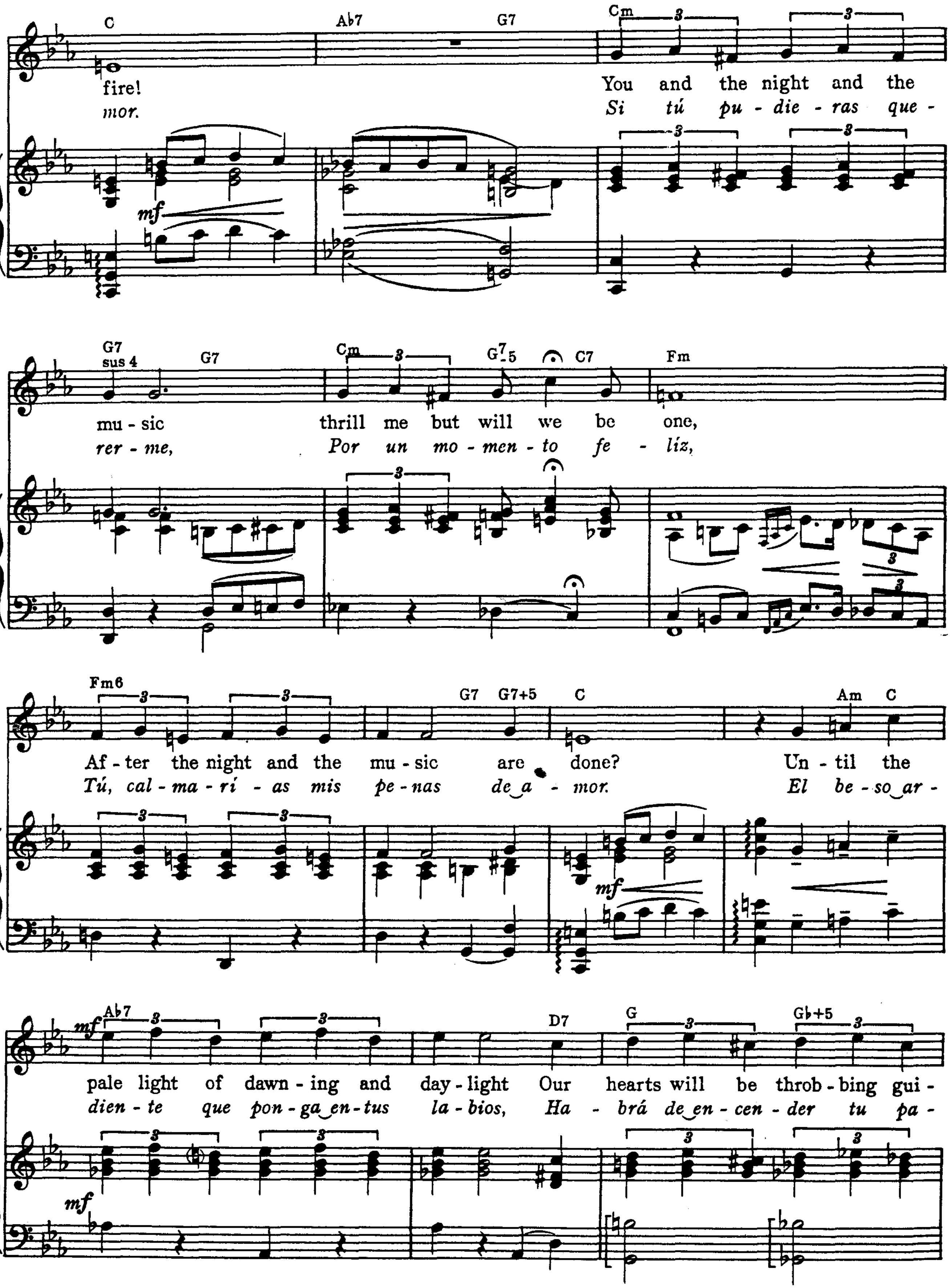
"Si Tú Pudieras Quererme"
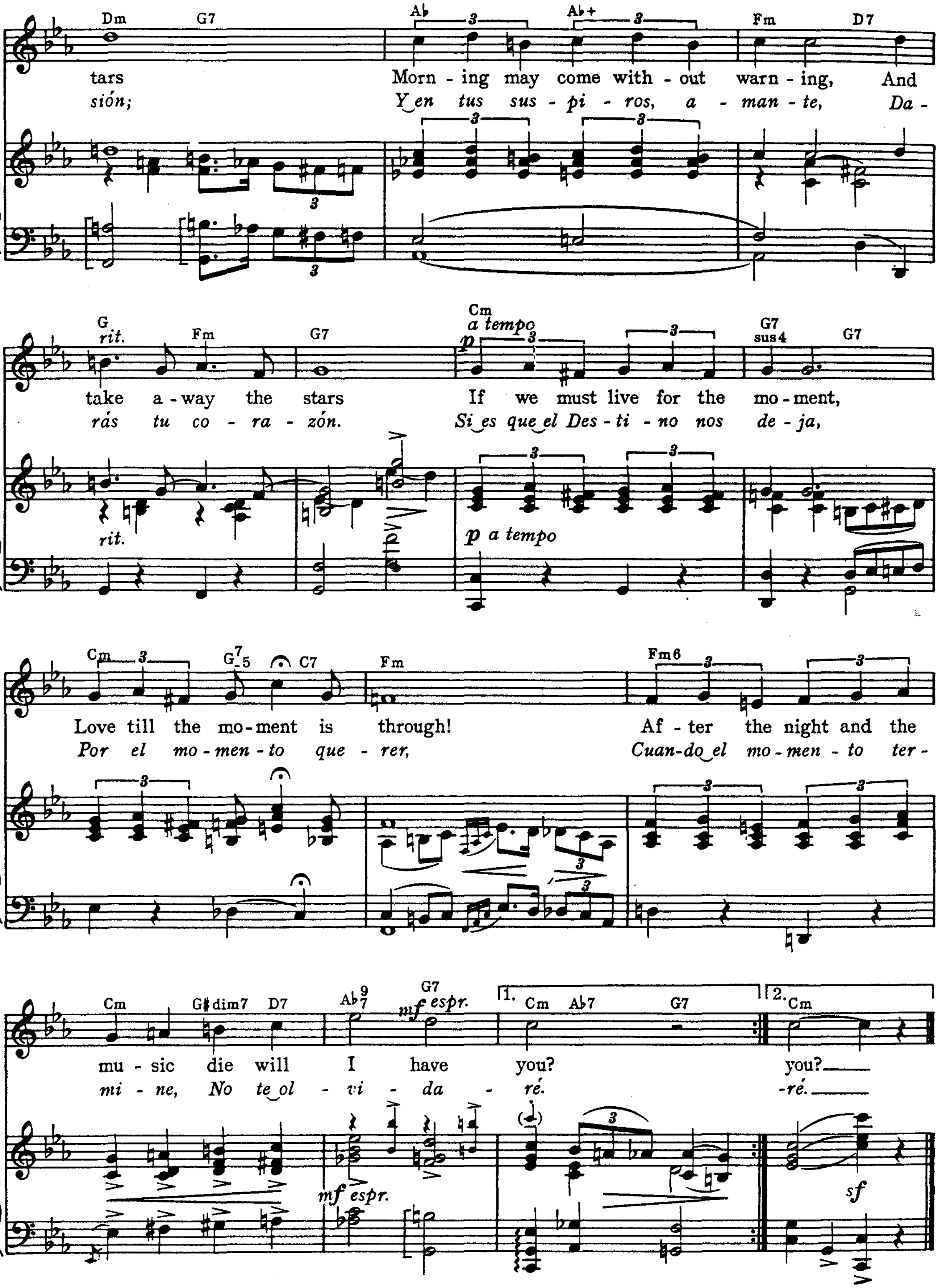
Words by
HOWARD DIETZ
Spanish version by
Johnnie Camacho

Music by
ARTHUR SCHWARTZ




Cm Fm6 Gm7 Cm G7 B♭m6 C7
Love like yours and mine Has the thrill-ing glow of spark-ling wine,
Quie-ro ha-blar, mi a-mor, de lo mu-cho que te quie-ro yo.
Fm D7 A♭7 G Cm C♯dim G7
Make the most of time ere it has flown.
Sue-ño con tu a-mor, pa-ra vi-vir.
rall.
REFRAIN (Slowly, with much expression)
p-mf
Cm G7 sus 4 G7 Cm G7-5 C7
You and the night and the mu-sic fill me with flam-ing de-
Si tú pu-die-ras que-rer-me, co-mo te quie-ro yo a
Fm Fm6 G7 G7+5
sire, Set-ting my be-ing com-plete-ly on
ti, To-da la vi-da te die-ra mi a-
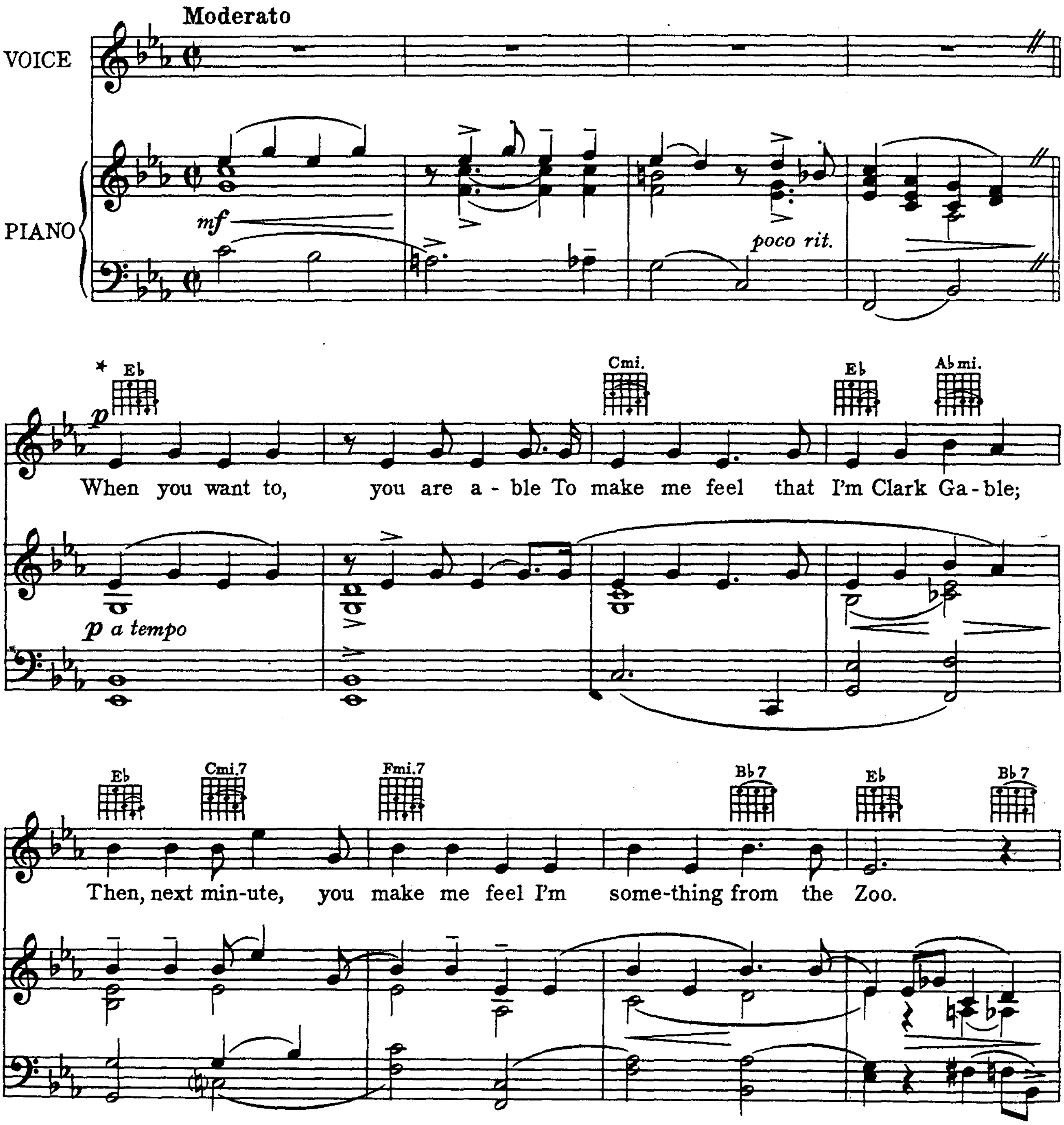

C Ab7 G7 Cm
fire! You and the night and the
mor. Si tú pu - die - ras que -
mf
G7 sus 4 G7 Cm G7-5 C7 Fm
mu - sic thrill me but will we be one,
rer - me, Por un mo - men - to fe - líz,
Fm6 G7 G7+5 C Am C
Af - ter the night and the mu - sic are done? Un - til the
Tú, cal - ma - rí - as mis pe - nas de a - mor. El be - so ar -
mf
Ab7 D7 G Gb+5
mf
pale light of dawn - ing and day - light Our hearts will be throb - bing gui -
dien - te que pon - ga en - tus la - bios, Ha - brá de en - cen - der tu pa -
mf


Dm G7 Ab Ab+ Fm D7
tars Morn - ing may come with - out warn - ing, And
sión; Y en tus sus - pi - ros, a - man - te, Da -
G rit. Fm G7 Cm a tempo p G7 sus4 G7
take a - way the stars If we must live for the mo - ment,
rás tu co - ra - zón. Si es que el Des - ti - no nos de - ja,
rit.
p a tempo
Cm G7-5 C7 Fm Fm6
Love till the mo - ment is through! Af - ter the night and the
Por el mo - men - to que - rer, Cuan - do el mo - men - to ter -
Cm G♯dim7 D7 Ab9 7 G7 mf espr. 1. Cm Ab7 G7 2. Cm
mu - sic die will I have you? you?
mi - ne, No te ol - vi - da - ré. -ré.
mf espr.
sf
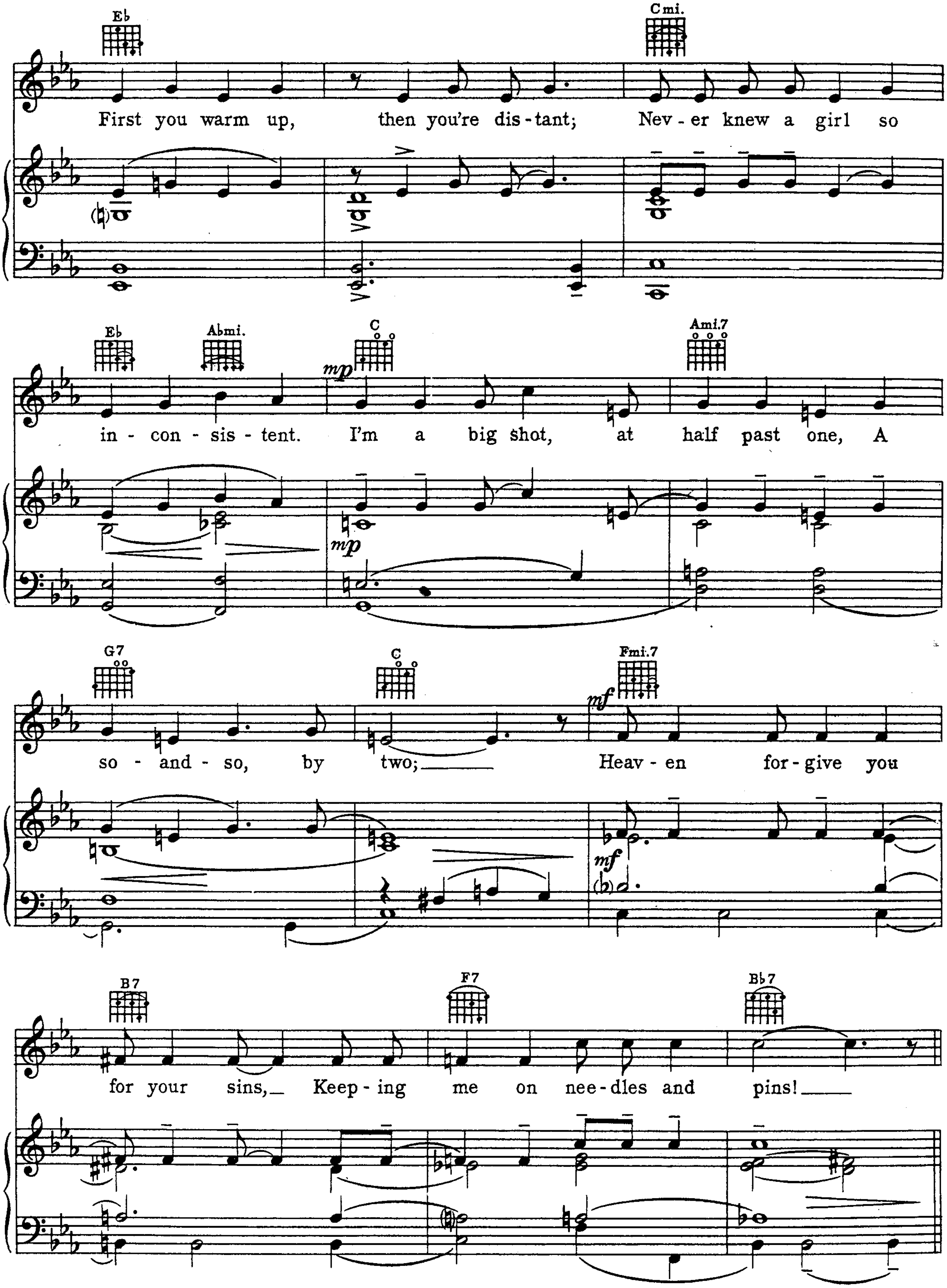
You're A Builder Upper
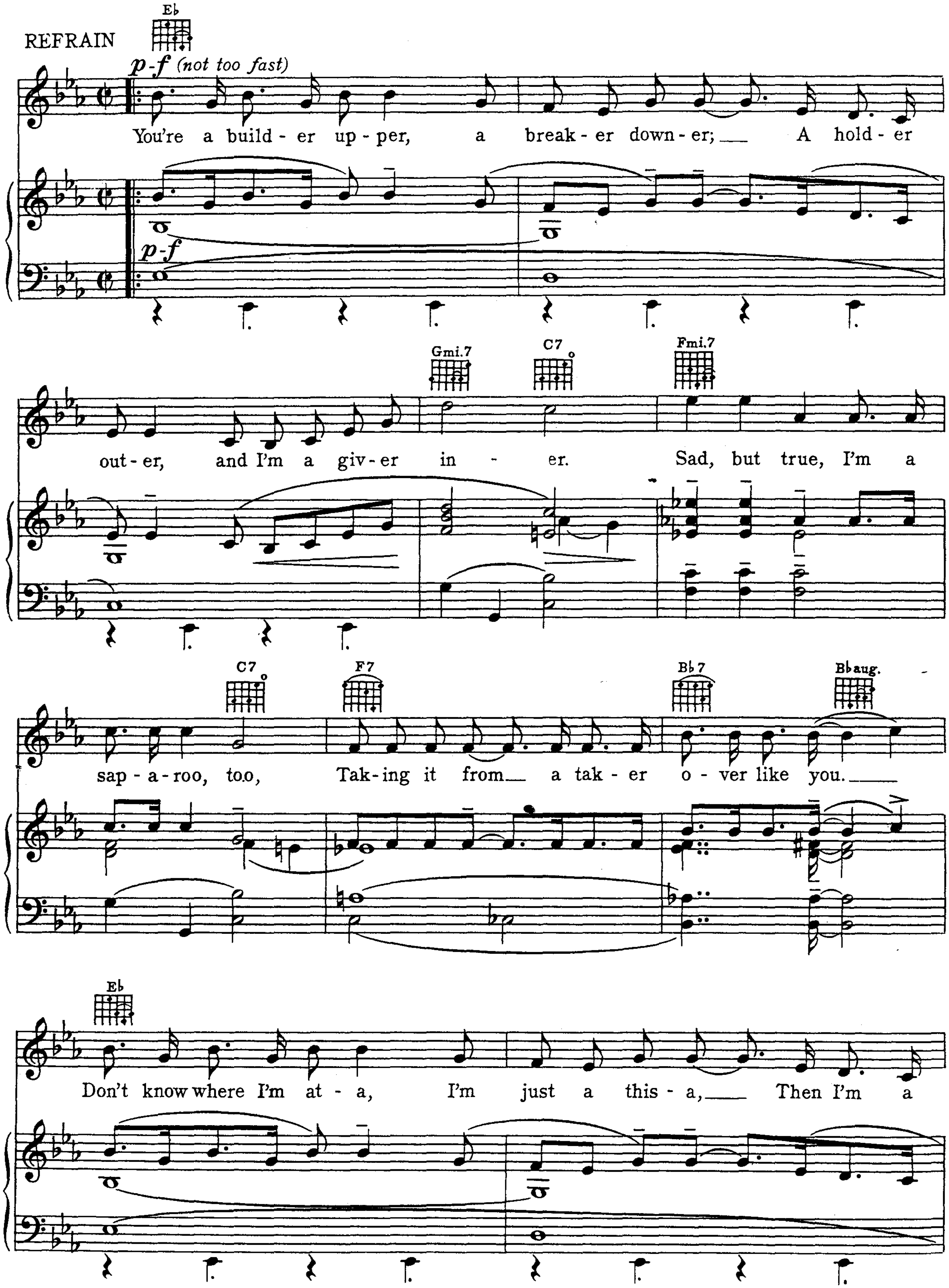
Words by
IRA GERSHWIN and
E. Y. HARBURG
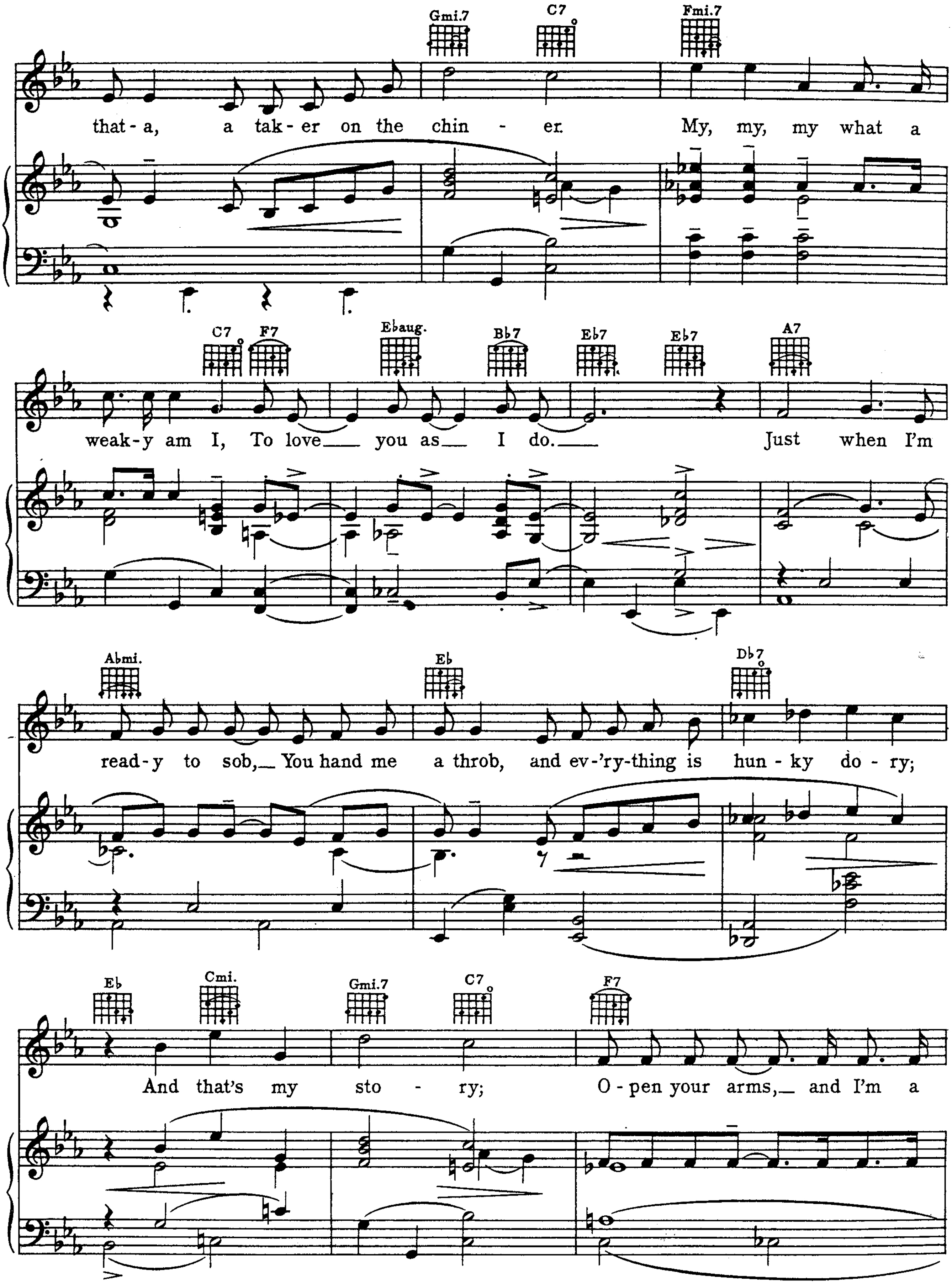
Music by
HAROLD ARLEN
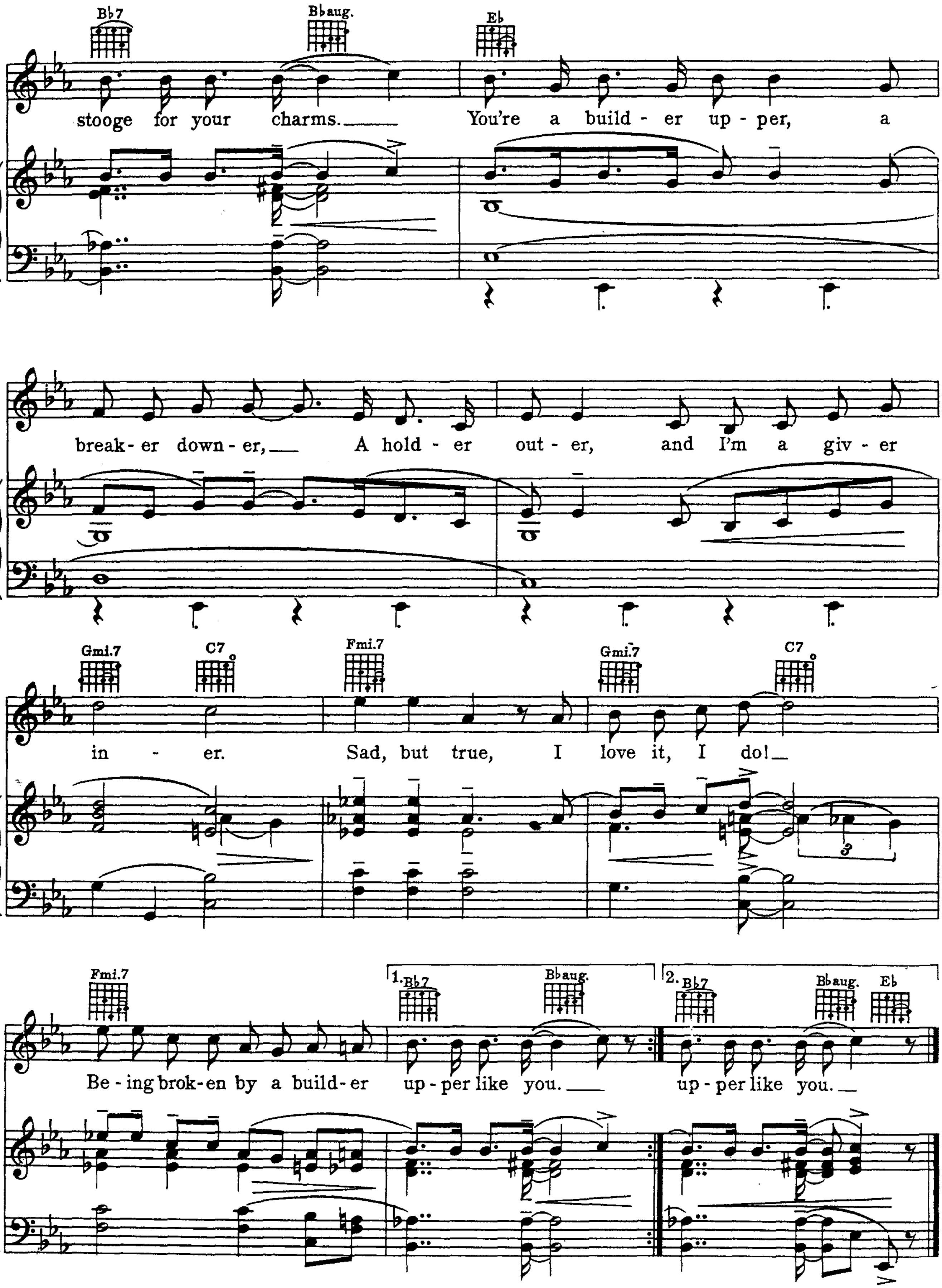


* *Symbols for Ukulele, Tenor-Guitar and Banjo*


Eb
Cmi.
First you warm up, then you're dis-tant; Nev-er knew a girl so
Eb
Abmi.
C
Ami.7
mp
in-con-sis-tent. I'm a big shot, at half past one, A
mp
G7
C
Fmi.7
mf
so-and-so, by two; Heav-en for-give you
mf
B7
F7
Bb7
for your sins, Keep-ing me on nee-dles and pins!
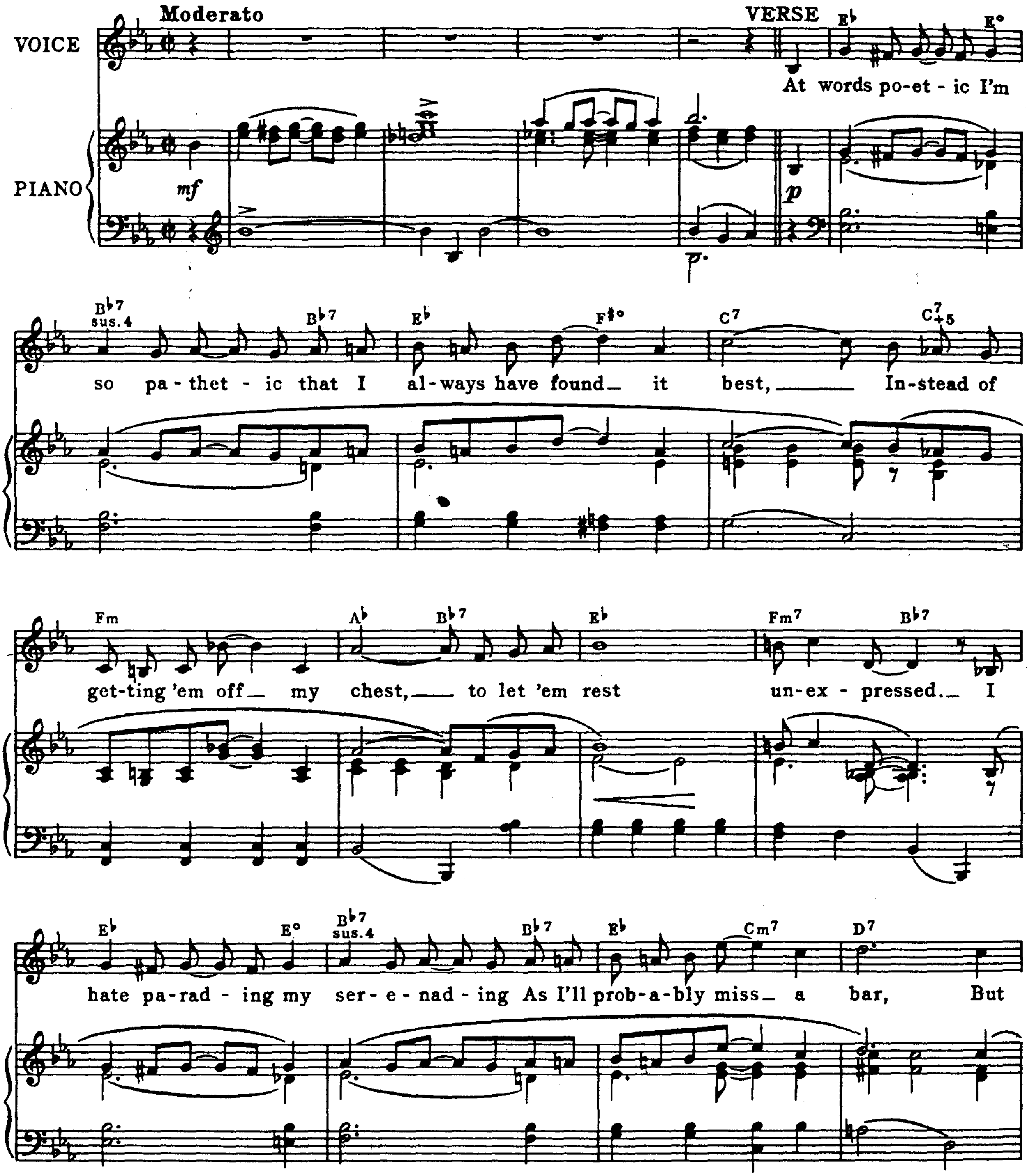

REFRAIN
Eb
p-f (not too fast)
You're a build - er up - per, a break - er down - er; A hold - er
out - er, and I'm a giv - er in - er.
Gmi.7
C7
Fmi.7
Sad, but true, I'm a
sap - a - roo, too, Tak - ing it from a tak - er o - ver like you.
C7
F7
Bb7
Bbaug.
Eb
Don't know where I'm at - a, I'm just a this - a, Then I'm a
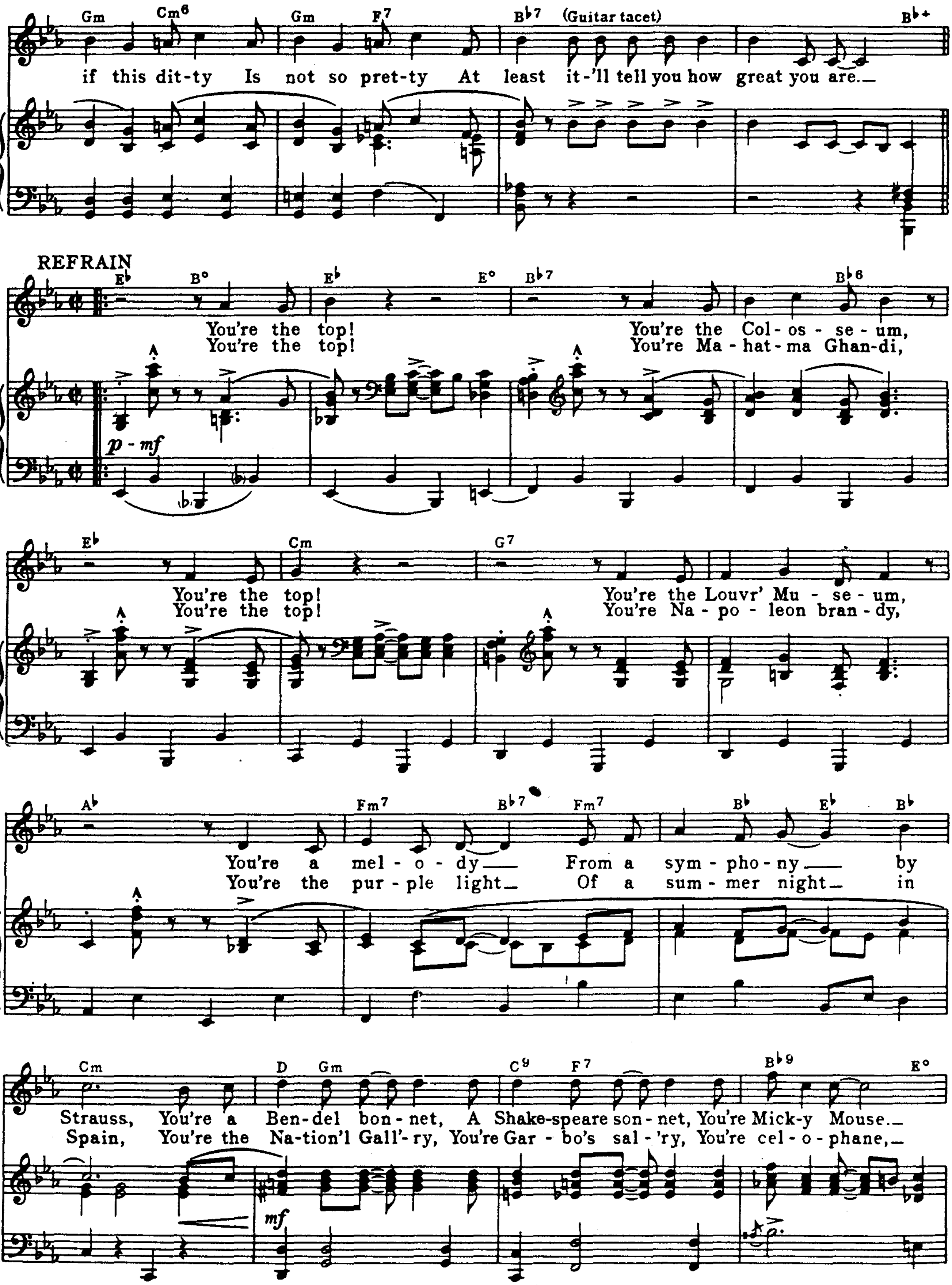

Gmi.7 C7 Fmi.7
that-a, a tak-er on the chin - er. My, my, my what a
C7 F7 Ebaug. Bb7 Eb7 Eb7 A7
weak-y am I, To love you as I do. Just when I'm
Abmi. Eb Db7
read-y to sob, You hand me a throb, and ev-'ry-thing is hun-ky do-ry;
Eb Cmi. Gmi.7 C7 F7
And that's my sto - ry; O-pen your arms, and I'm a
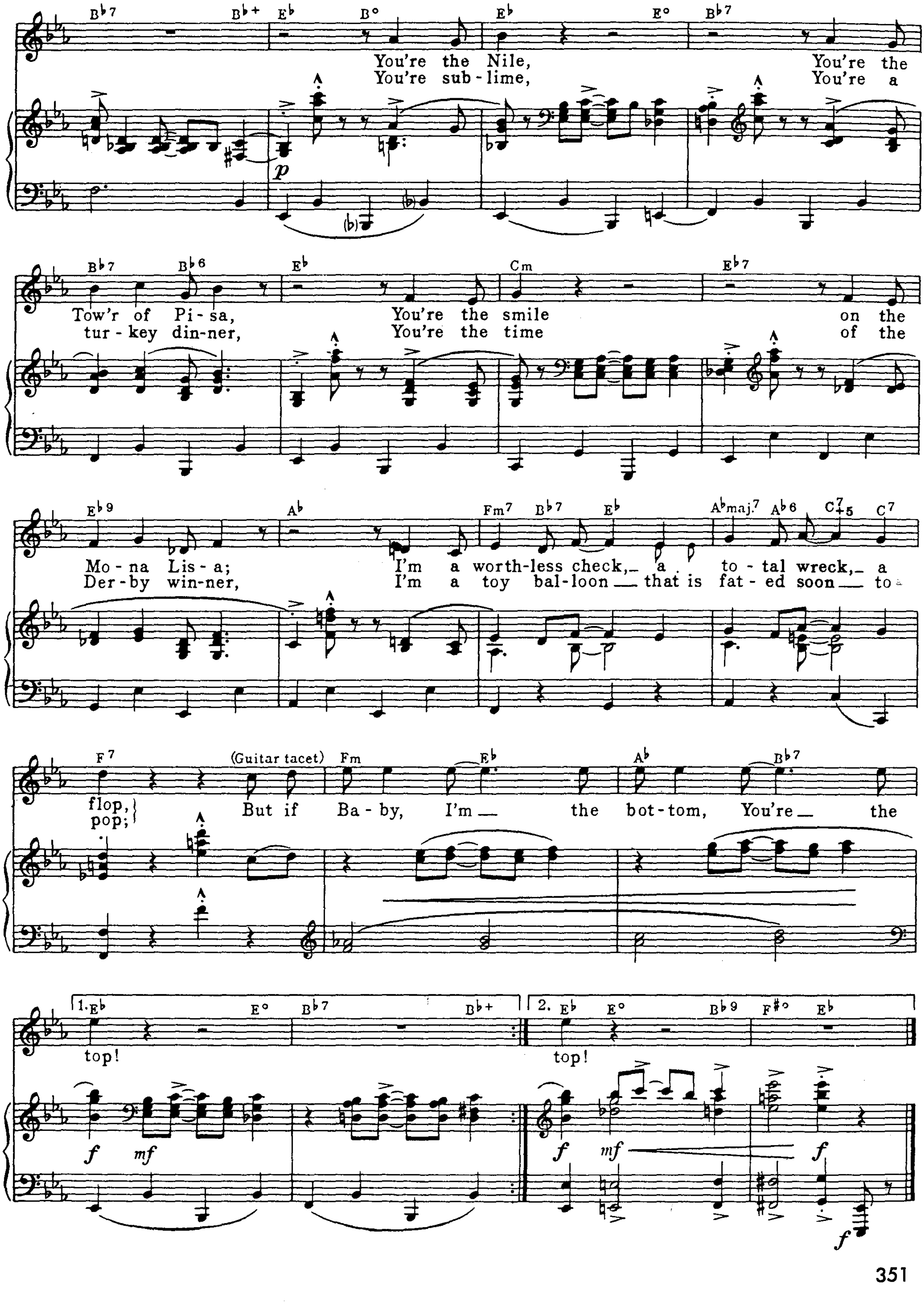

Bb7
Bbaug.
Eb
stooge for your charms. You're a build-er up-per, a
break-er down-er, A hold-er out-er, and I'm a giv-er
Gmi.7
C7
Fmi.7
in-er. Sad, but true, I love it, I do!
Be-ing brok-en by a build-er up-per like you.
1. Bb7
2. Bb7
up-per like you.

YOU'RE THE TOP

Words and Music by
COLE PORTER
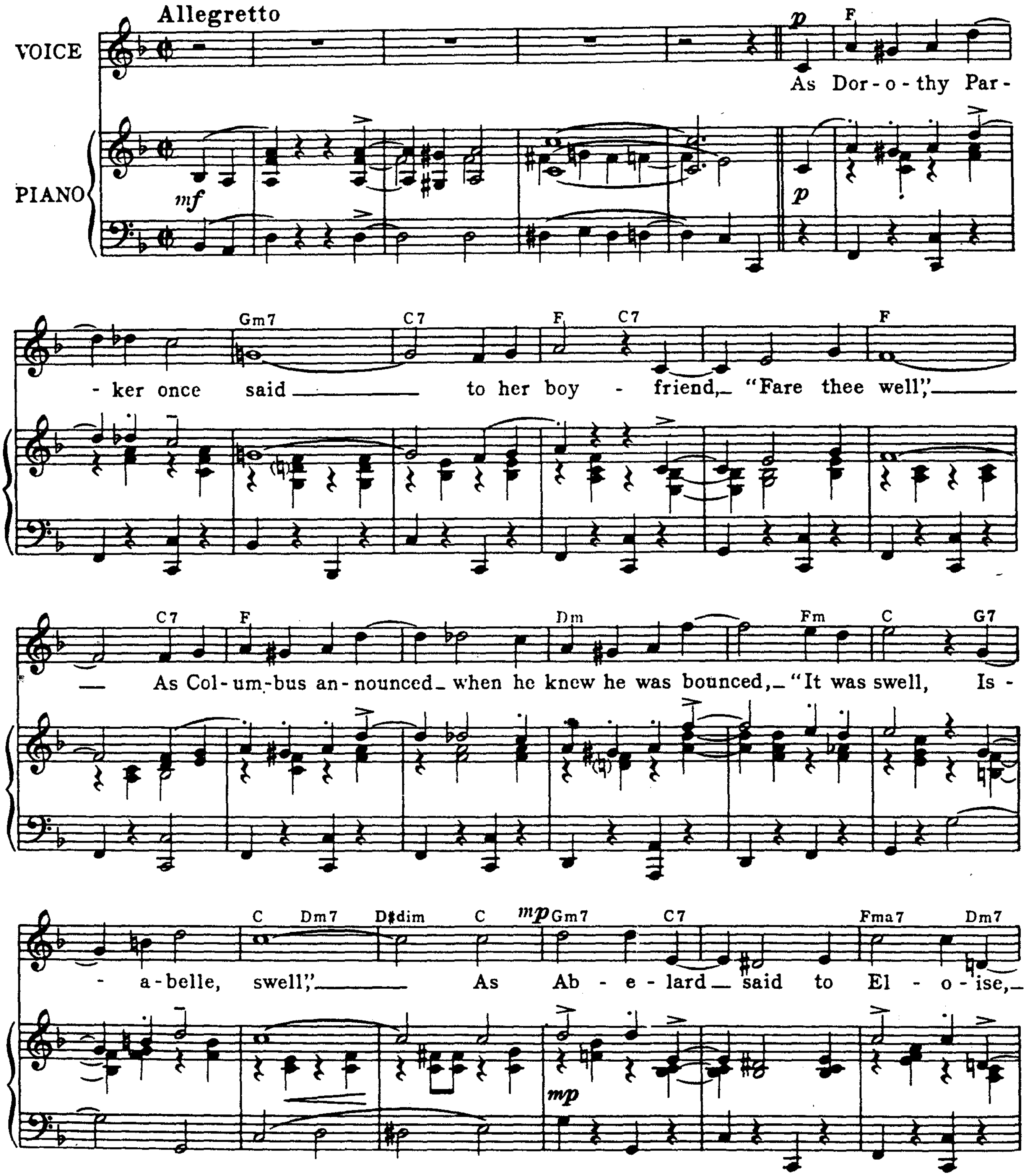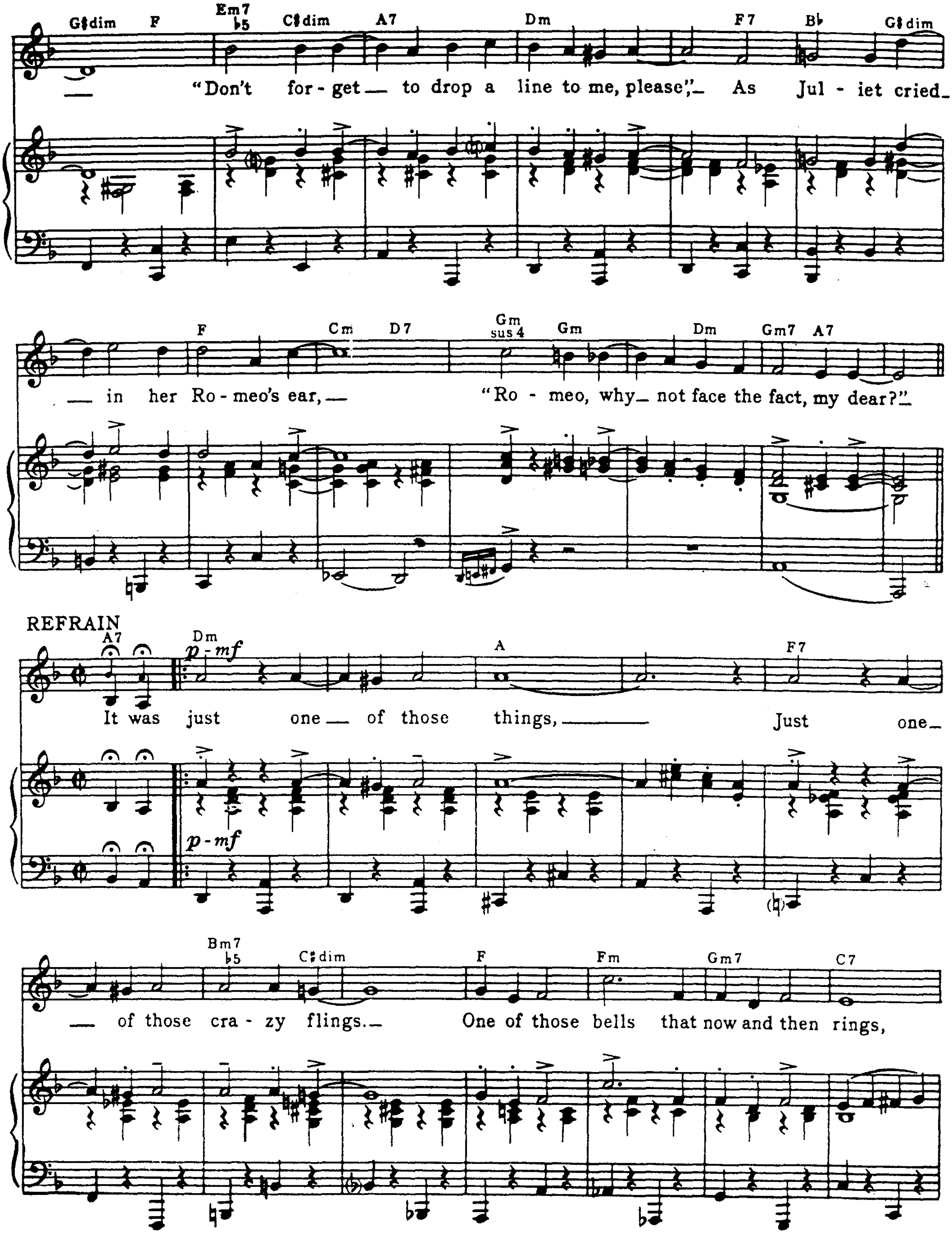



Gm Cm6 Gm F7 B♭7 (Guitar tacet) B♭+
if this dit-ty Is not so pret-ty At least it-'ll tell you how great you are.—
REFRAIN
E♭ B° E♭ E° B♭7 B♭6
You're the top! You're the Col-os-se-um,
You're the top! You're Ma-hat-ma Ghan-di,
p - mf
E♭ Cm G7
You're the top! You're the Louvr' Mu-se-um,
You're the top! You're Na-po-leon bran-dy,
A♭ Fm7 B♭7 Fm7 B♭ E♭ B♭
You're a mel-o-dy— From a sym-pho-ny— by
You're the pur-ple light— Of a sum-mer night— in
Cm D Gm C9 F7 B♭9 E°
Strauss, You're a Ben-del bon-net, A Shake-speare son-net, You're Mick-y Mouse.—
Spain, You're the Na-tion'l Gall'-ry, You're Gar-bo's sal-'ry, You're cel-o-phane,—
mf
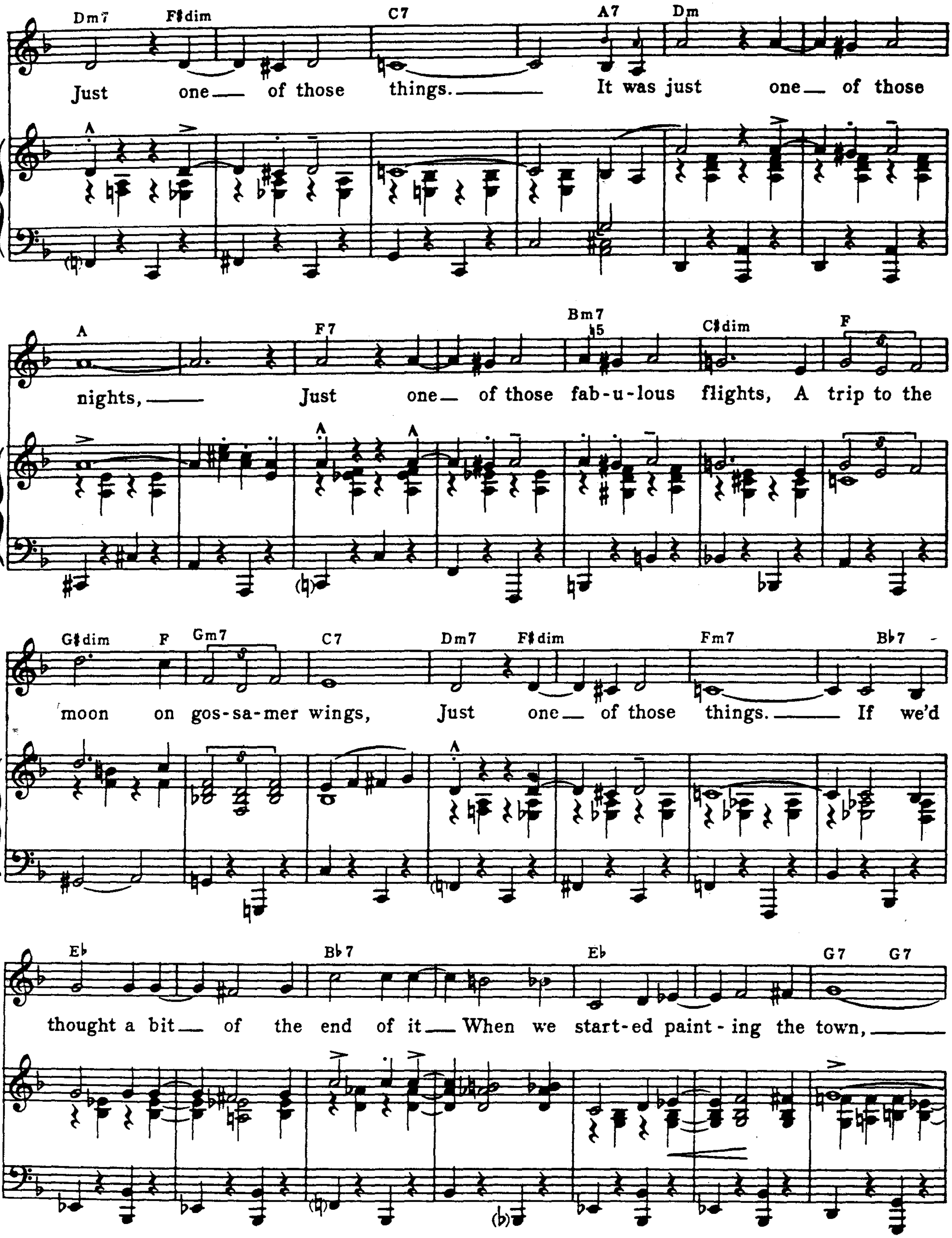

B♭7 B♭+ E♭ B° E♭ E° B♭7
You're the Nile, You're the Tow'r of Pi-sa, You're the smile on the Mo-na Lis-a;
You're sub-lime, You're a tur-key din-ner, You're the time of the Der-by win-ner,
B♭7 B♭6 E♭ Cm E♭7
p
E♭9 A♭ Fm7 B♭7 E♭ A♭maj.7 A♭6 C7+5 C7
I'm a worth-less check, a to-tal wreck, a flop,
I'm a toy bal-loon that is fat-ed soon to pop;
F7 (Guitar tacet) Fm E♭ A♭ B♭7
But if Ba-by, I'm the bot-tom, You're the top!
1. E♭ E° B♭7 B♭+
2. E♭ E° B♭9 F♯° E♭
top!
f mf f mf f f
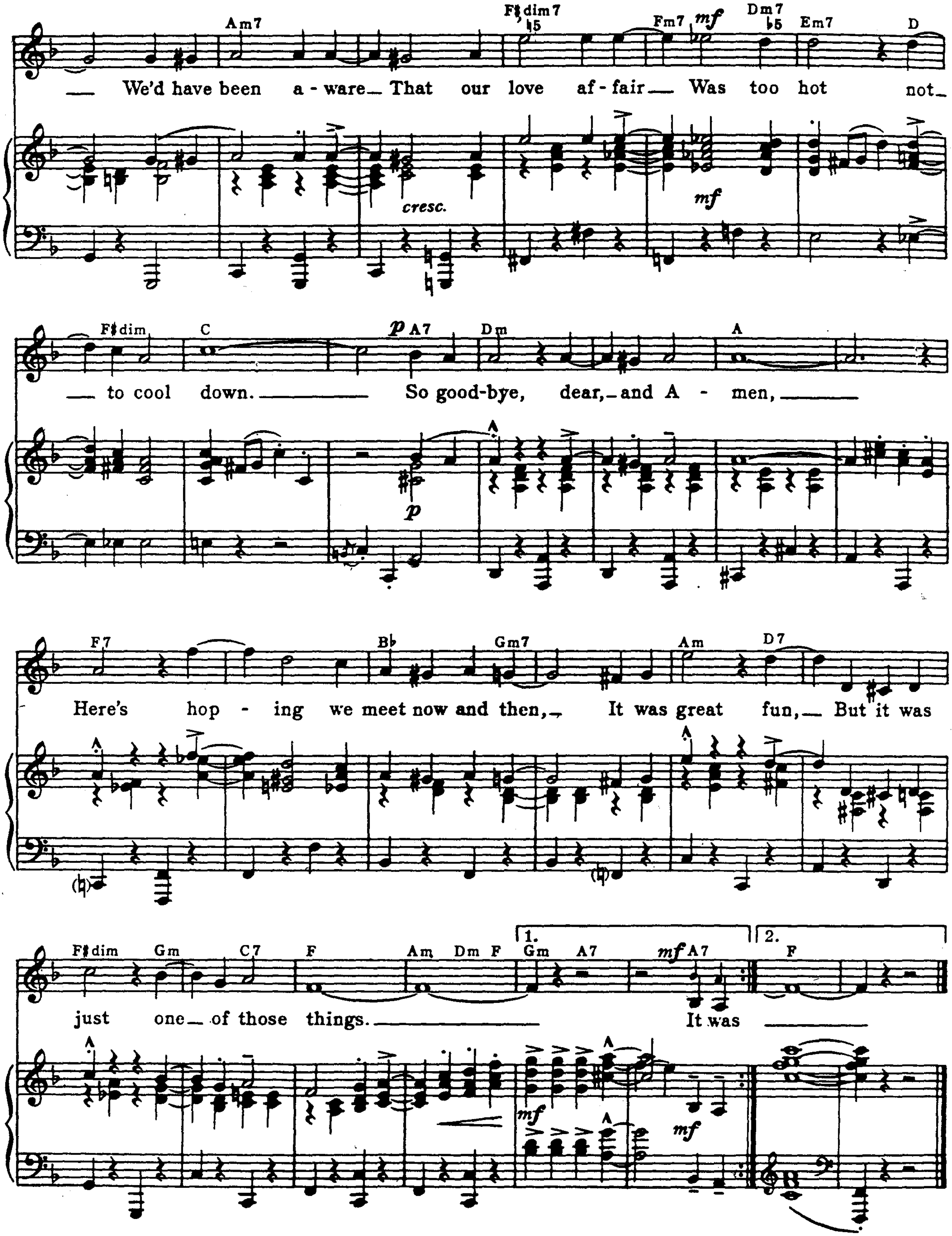
JUST ONE OF THOSE THINGS

Words and Music by
COLE PORTER
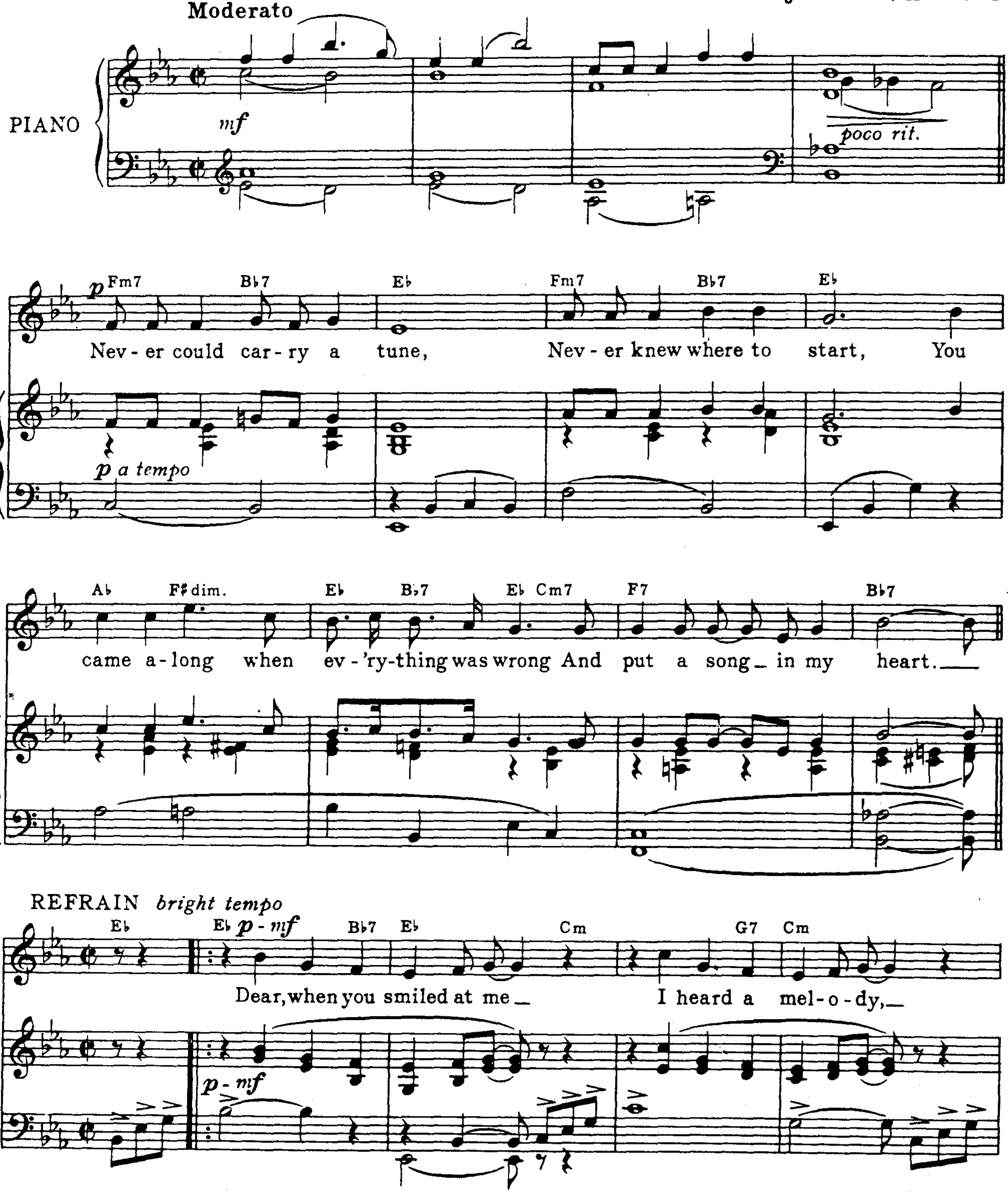



G♯dim F Em7 ♭5 C♯dim A7 Dm F7 B♭ G♯dim
"Don't for - get — to drop a line to me, please", — As Jul - iet cried —
F Cm D7 Gm sus4 Gm Dm Gm7 A7
— in her Ro - meo's ear, — "Ro - meo, why — not face the fact, my dear?" —
REFRAIN
A7 Dm p-mf A F7
It was just one — of those things, — Just one —
p-mf
Bm7 ♭5 C♯dim F Fm Gm7 C7
— of those cra - zy flings. — One of those bells that now and then rings,
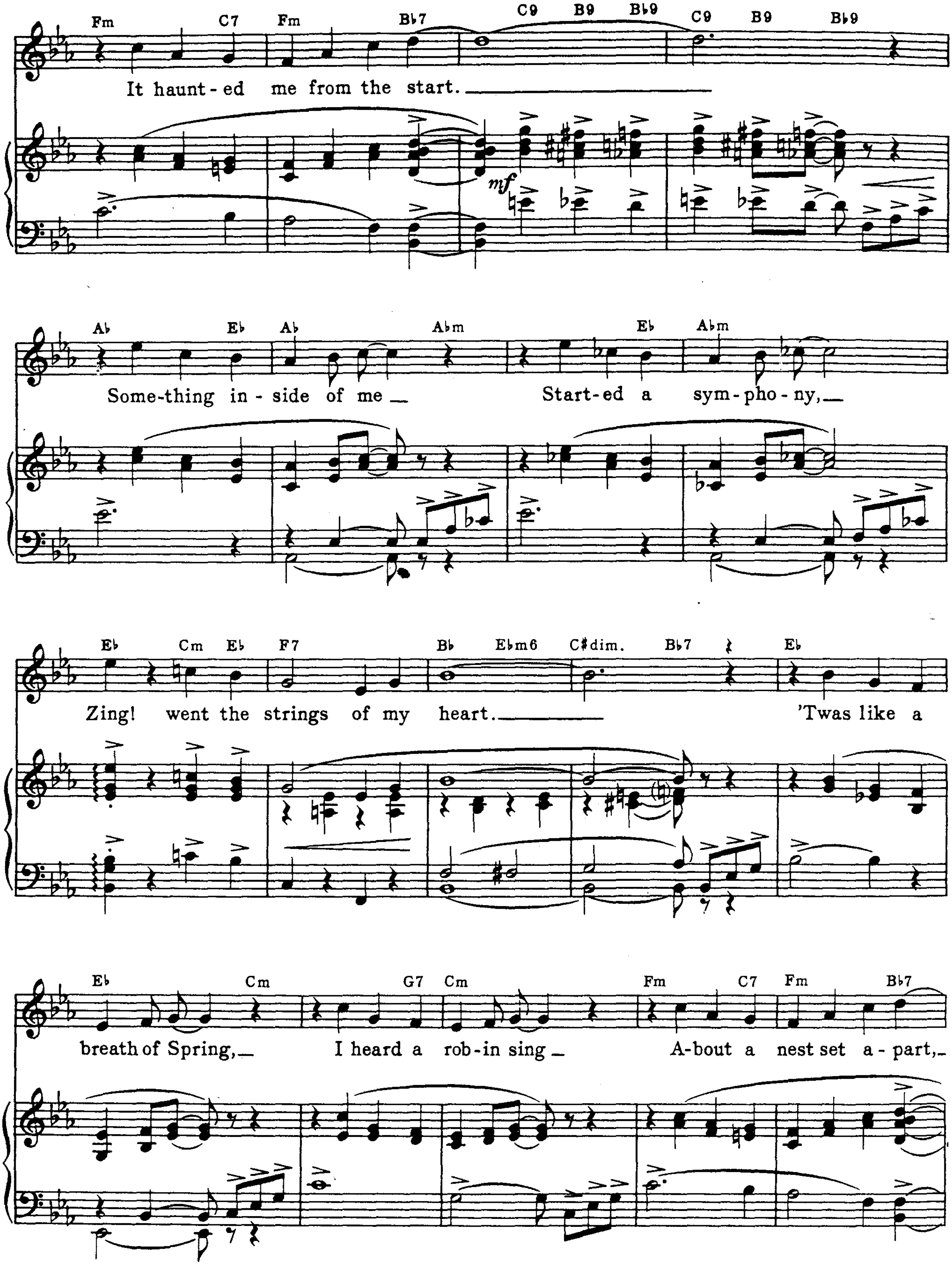

Dm7 F♯dim C7 A7 Dm
Just one — of those things. — It was just one — of those
A F7 Bm7 ♭5 C♯dim F
nights, — Just one — of those fab-u-lous flights, A trip to the
G♯dim F Gm7 C7 Dm7 F♯dim Fm7 B♭7
moon on gos-sa-mer wings, Just one — of those things. — If we'd
E♭ B♭7 E♭ G7 G7
thought a bit — of the end of it — When we start-ed paint-ing the town, —
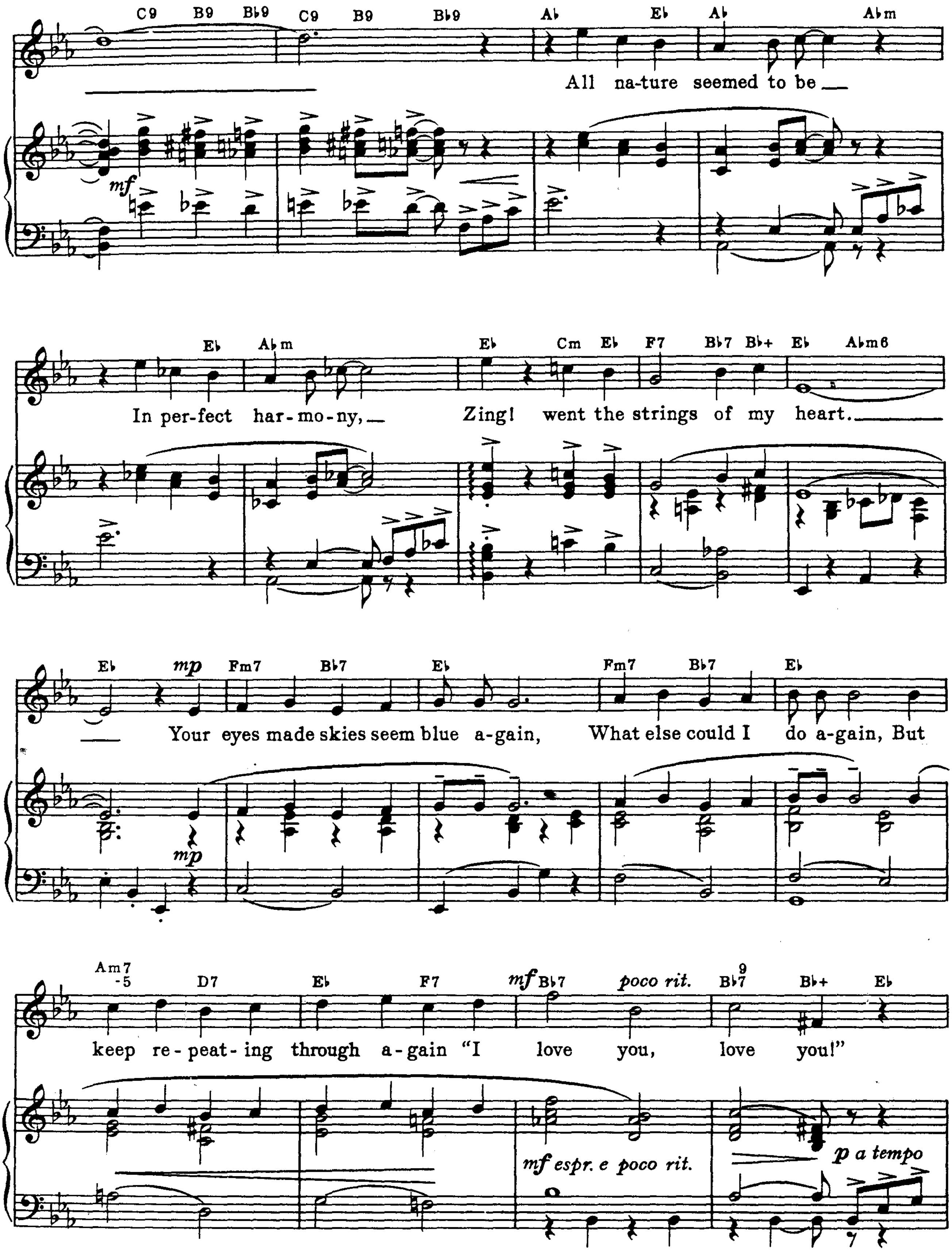

Am7 F♯dim7 ♭5 Fm7 mf Dm7 ♭5 Em7 D
We'd have been a-ware That our love af-fair Was too hot not
cresc.
mf
F♯dim C p A7 Dm A
to cool down. So good-bye, dear, and A - men,
p
F7 B♭ Gm7 Am D7
Here's hop - ing we meet now and then, It was great fun, But it was
F♯dim Gm C7 F Am Dm F Gm A7 mf A7 F
1. 2.
just one of those things. It was
mf
mf
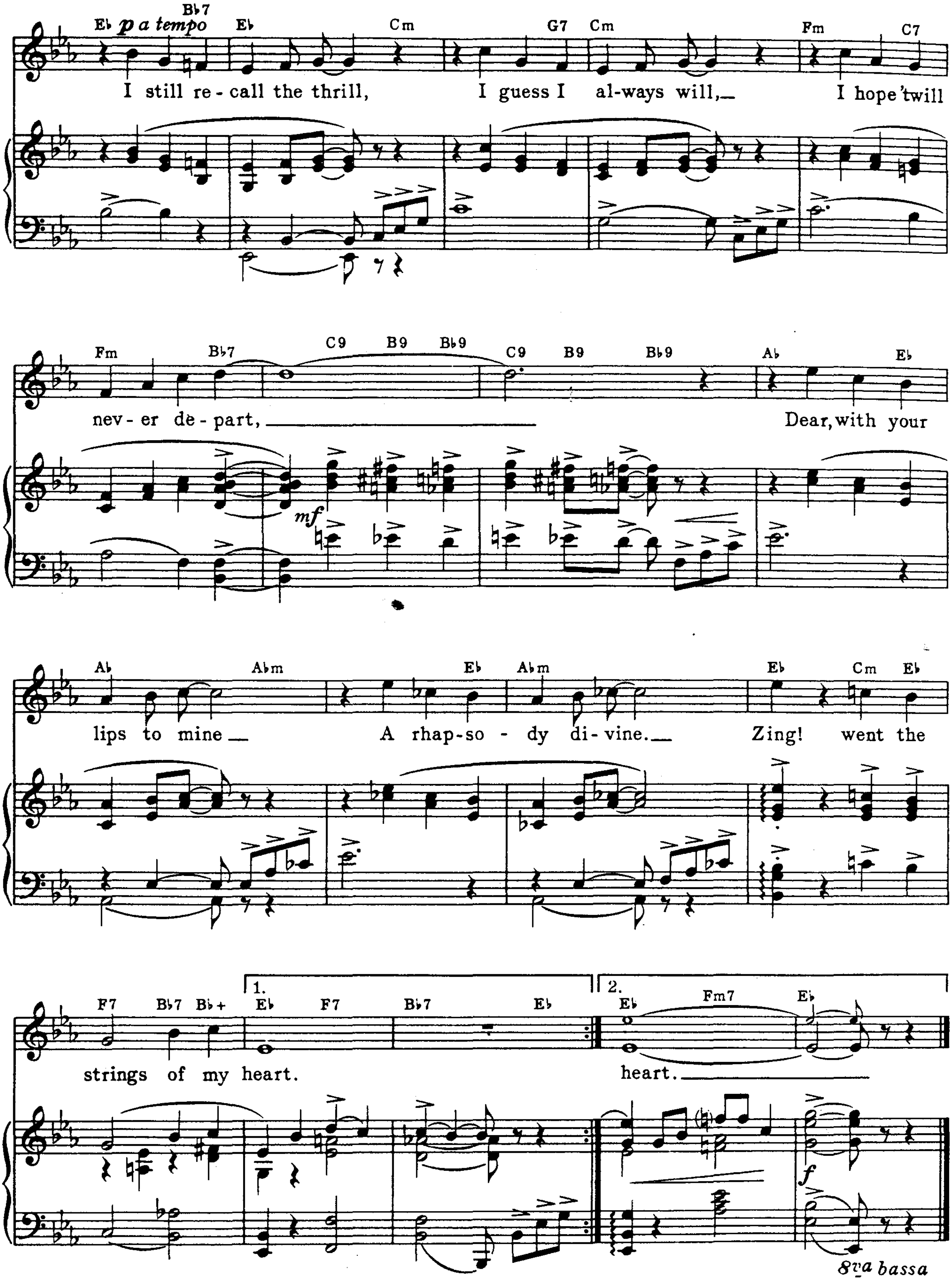
Zing! Went The Strings Of My Heart

Words and Music by
JAMES F. HANLEY




Fm C7 Fm B♭7 C9 B9 B♭9 C9 B9 B♭9
It haunt-ed me from the start.
mf
A♭ E♭ A♭ A♭m E♭ A♭m
Some-thing in-side of me
Start-ed a sym-pho-ny,
E♭ Cm E♭ F7 B♭ E♭m6 C♯dim. B♭7 E♭
Zing! went the strings of my heart.
'Twas like a
E♭ Cm G7 Cm Fm C7 Fm B♭7
breath of Spring,
I heard a rob-in sing
A-bout a nest set a-part,


C9 B9 B♭9 C9 B9 B♭9 A♭ E♭ A♭ A♭m
All na-ture seemed to be
mf
E♭ A♭m E♭ Cm E♭ F7 B♭7 B♭+ E♭ A♭m6
In per-fect har-mo-ny, Zing! went the strings of my heart.
E♭ mp Fm7 B♭7 E♭ Fm7 B♭7 E♭
Your eyes made skies seem blue a-gain, What else could I do a-gain, But
mp
Am7 -5 D7 E♭ F7 mf B♭7 poco rit. B♭7 9 B♭+ E♭
keep re-peat-ing through a-gain "I love you, love you!"
mf espr. e poco rit.
p a tempo
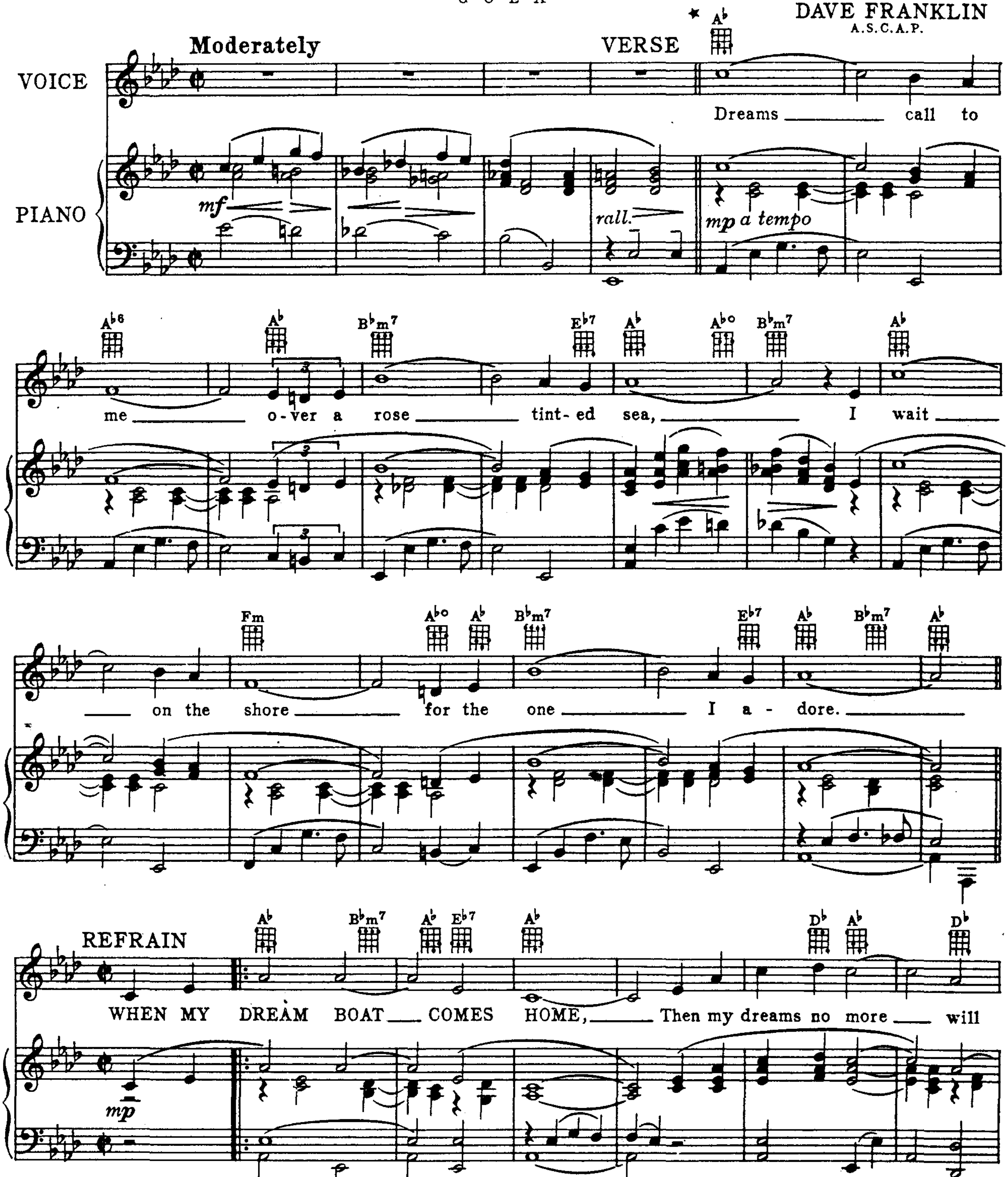


Eb p a tempo Bb7 Eb Cm G7 Cm Fm C7
I still re-call the thrill, I guess I al-ways will, I hope 'twill
Fm Bb7 C9 B9 Bb9 C9 B9 Bb9 Ab Eb
nev-er de-part, Dear, with your
mf
Ab Abm Eb Abm Eb Cm Eb
lips to mine A rhap-so-dy di-vine. Zing! went the
1. 2.
F7 Bb7 Bb+ Eb F7 Bb7 Eb Eb Fm7 Eb
strings of my heart. heart.
f
8va bassa
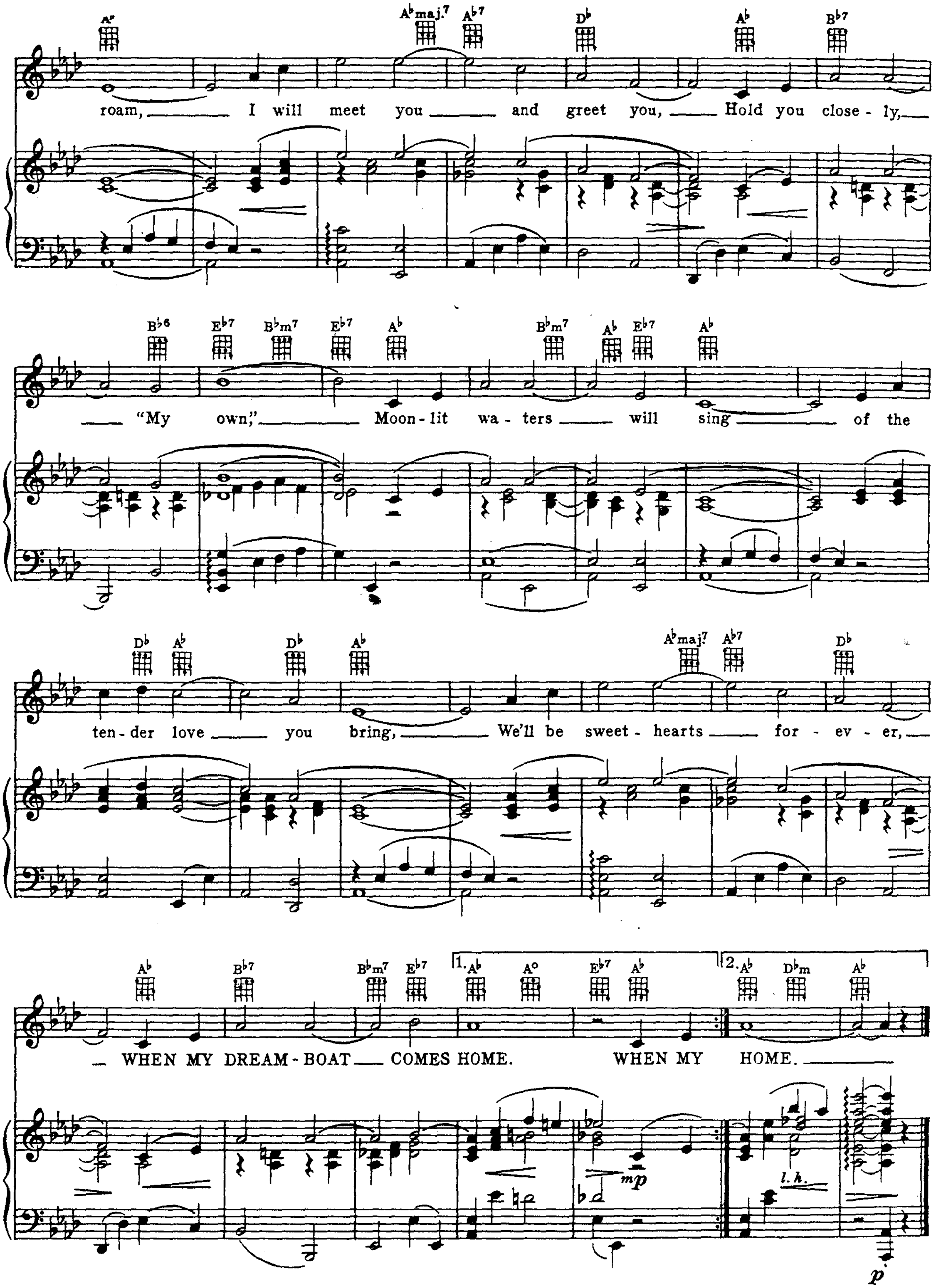
WHEN MY DREAM BOAT COMES HOME

Tune Ukulele
G C E A

Words and Music by
CLIFF FRIEND and
DAVE FRANKLIN
A.S.C.A.P.



Symbols for Guitar & Banjo, Frames for Ukulele
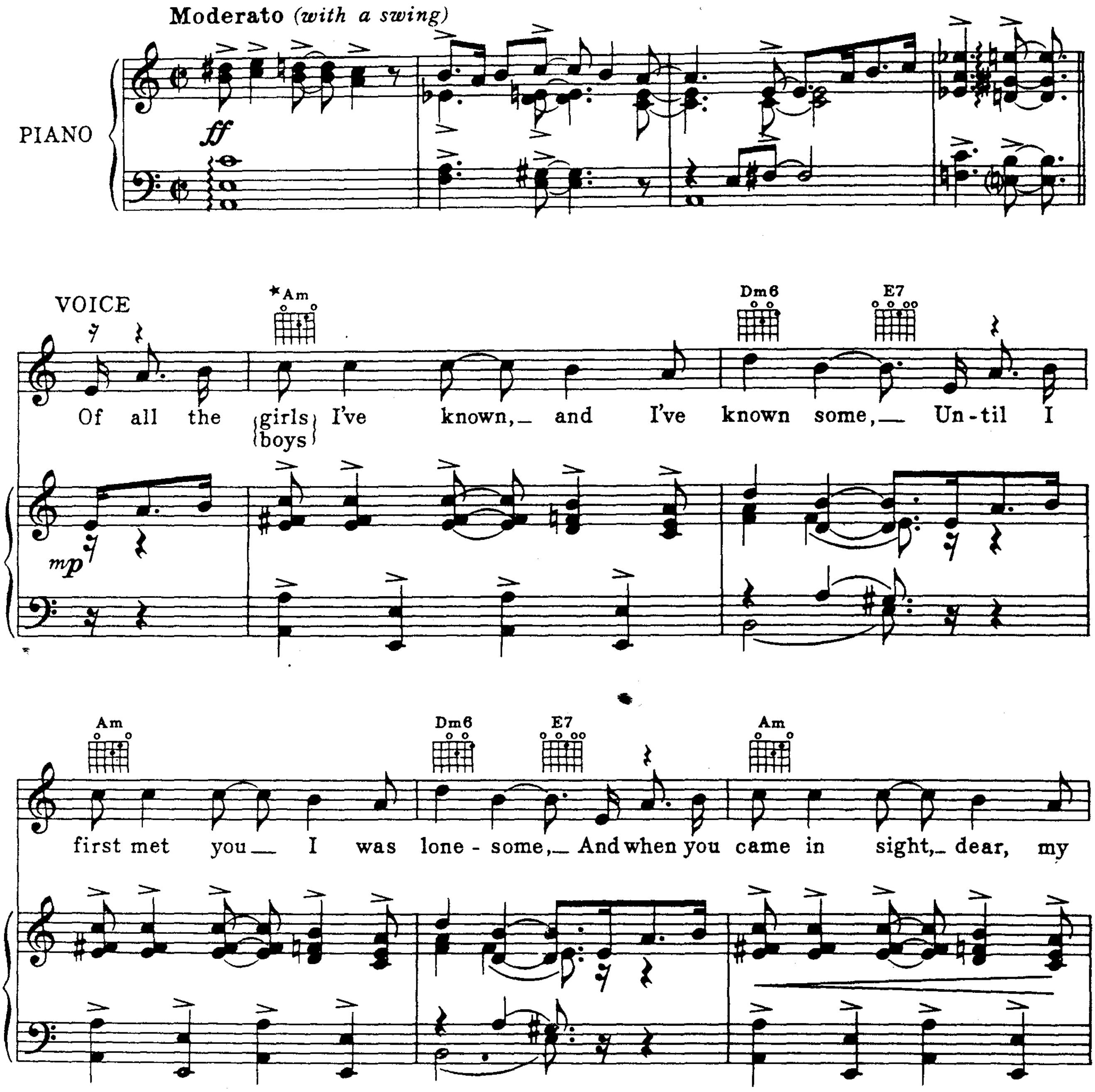

roam, I will meet you and greet you, Hold you close-ly,
"My own," Moon-lit wa-ters will sing of the
ten-der love you bring, We'll be sweet-hearts for-ev-er,
WHEN MY DREAM-BOAT COMES HOME. WHEN MY HOME.

BEI MIR BIST DU SCHÖN
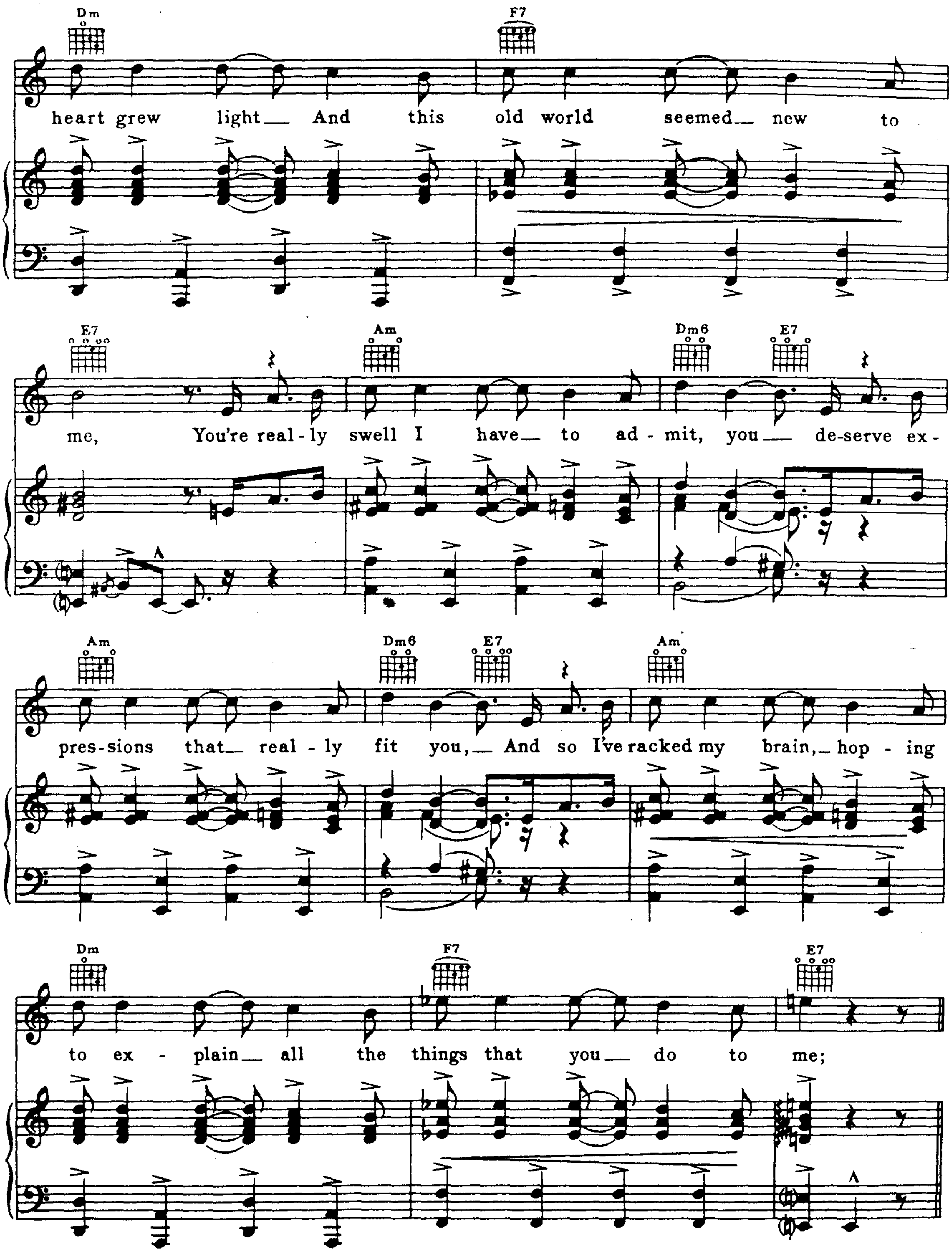
(Means That You're Grand)
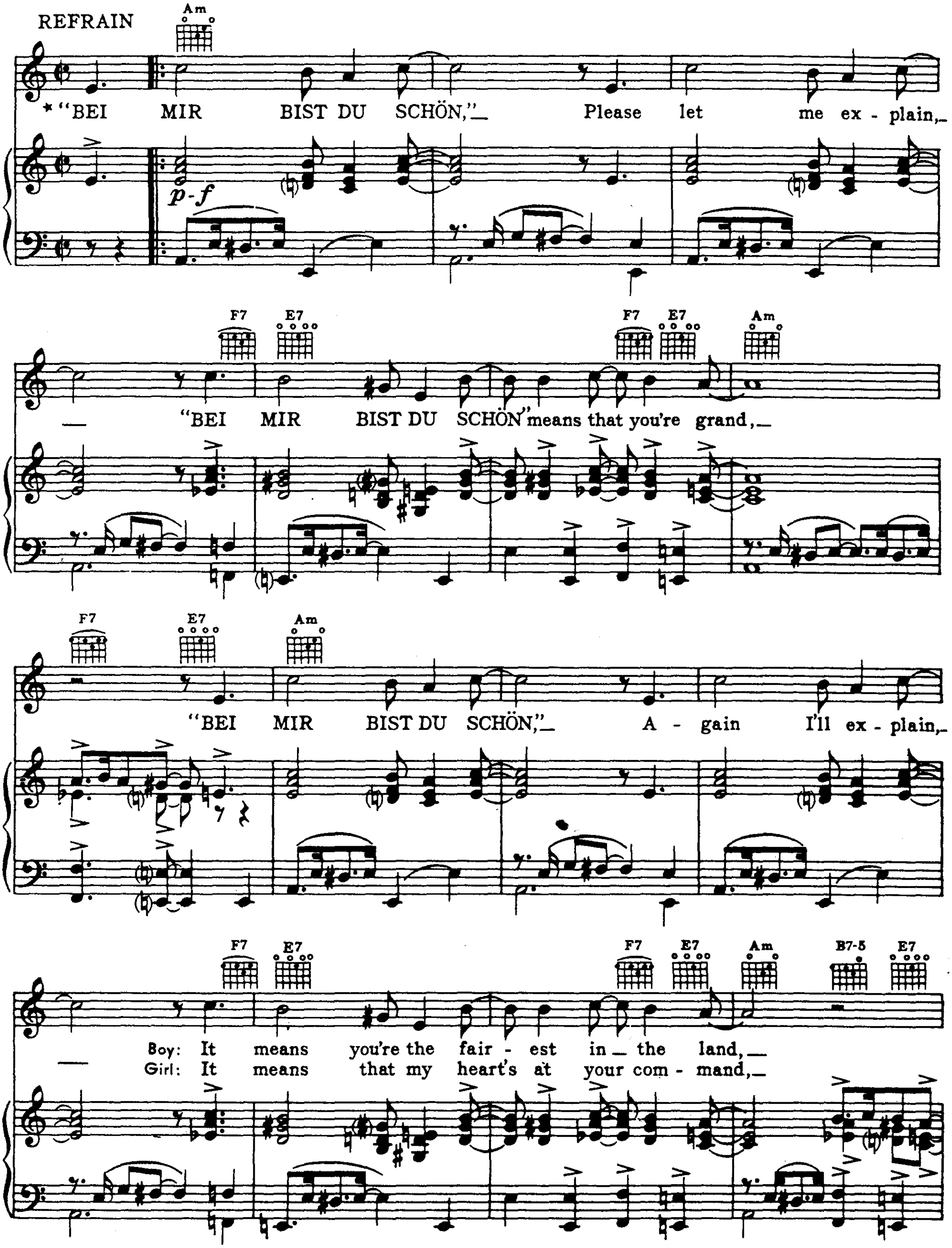
Original Lyrics by
JACOB JACOBS
Music by SHOLOM SECUNDA

English Version by
SAMMY CAHN and
SAUL CHAPLIN
A.S.C.A.P.
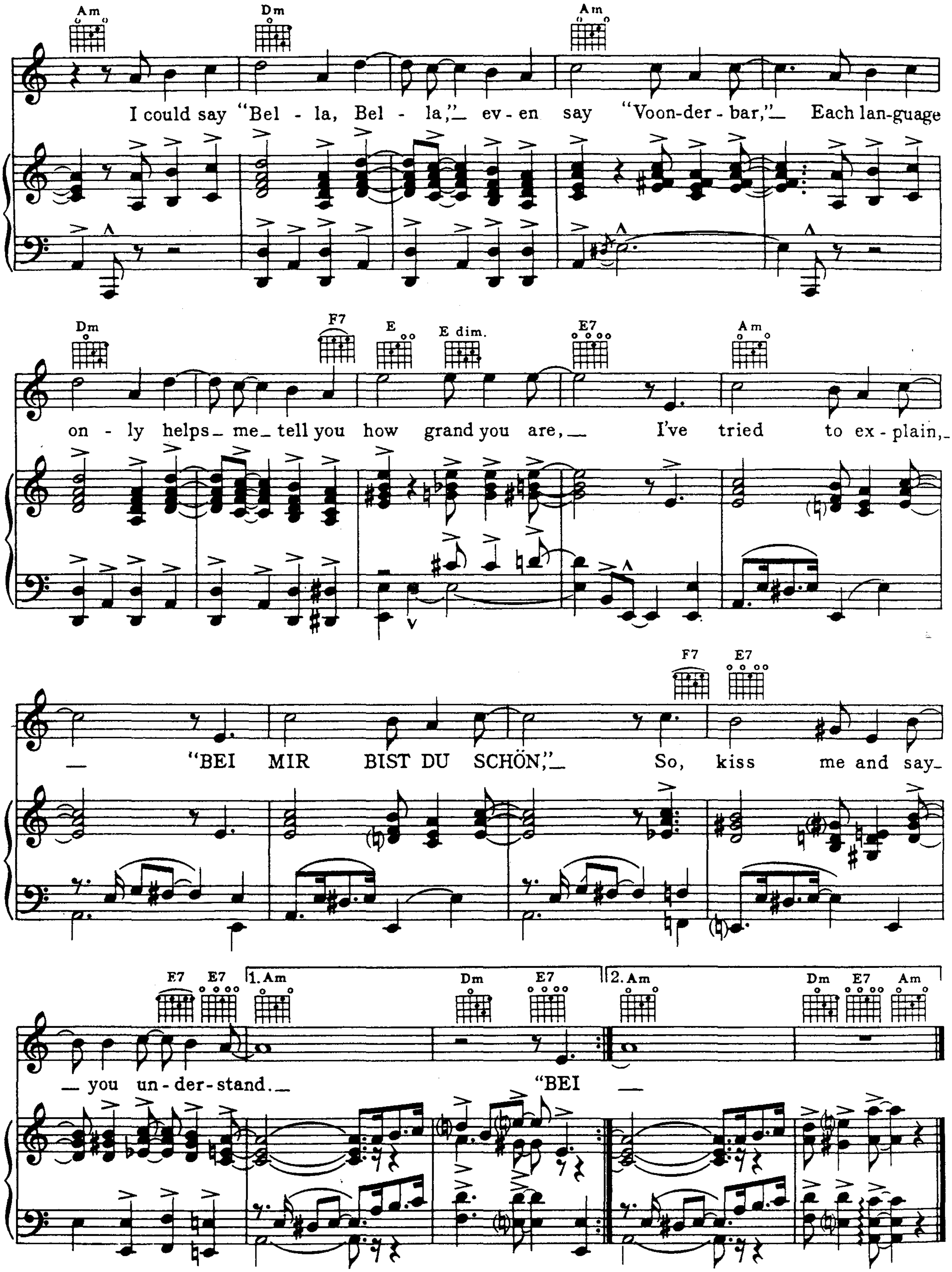


*Diagrams for Guitar, Symbols for Ukulele and Banjo


Dm
F7
heart grew light And this old world seemed new to
E7
Am
Dm6
E7
me, You're real-ly swell I have to ad-mit, you de-serve ex-
Am
Dm6
E7
Am
pres-sions that real-ly fit you, And so I've racked my brain, hop-ing
Dm
F7
E7
to ex-plain all the things that you do to me;
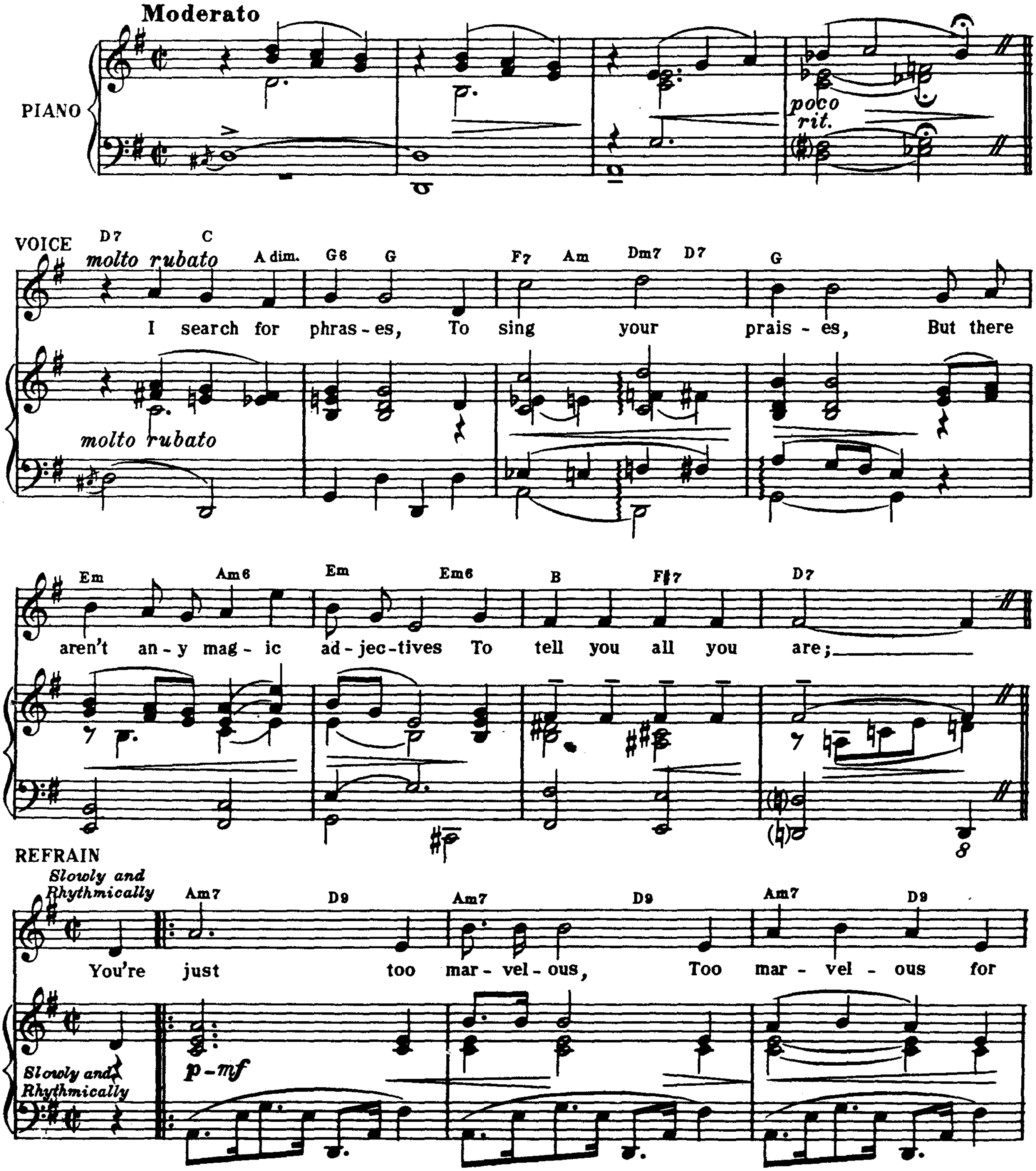


* Pronounced "By Meer Bist Doo Shane"
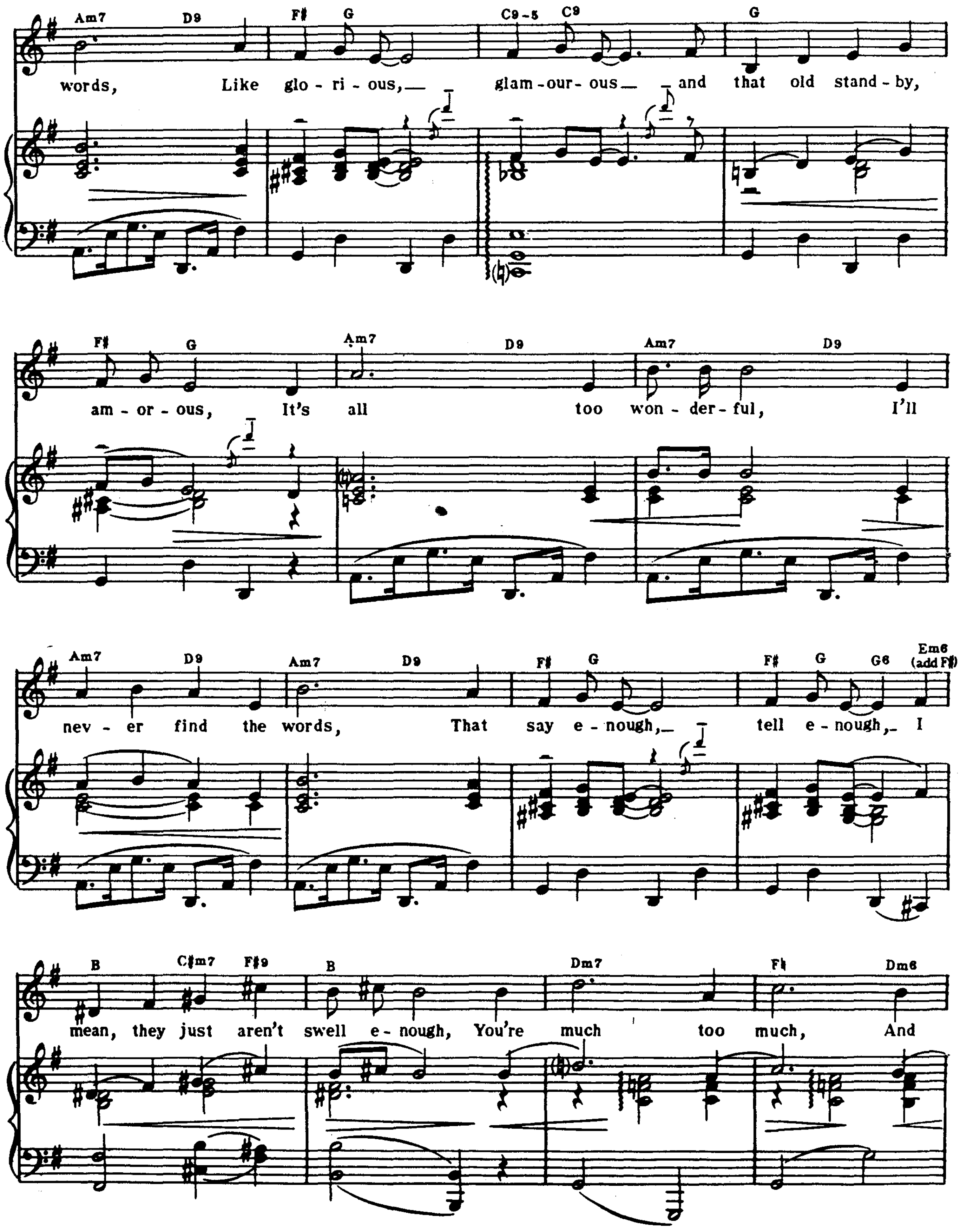

Am
Dm
Am
I could say "Bel - la, Bel - la," ev - en say "Voon-der - bar," Each lan-guage
Dm
F7
E
E dim.
E7
Am
on - ly helps me tell you how grand you are, I've tried to ex - plain,
F7
E7
"BEI MIR BIST DU SCHÖN," So, kiss me and say
E7
E7
1. Am
Dm
E7
2. Am
Dm
E7
Am
you un - der - stand. "BEI
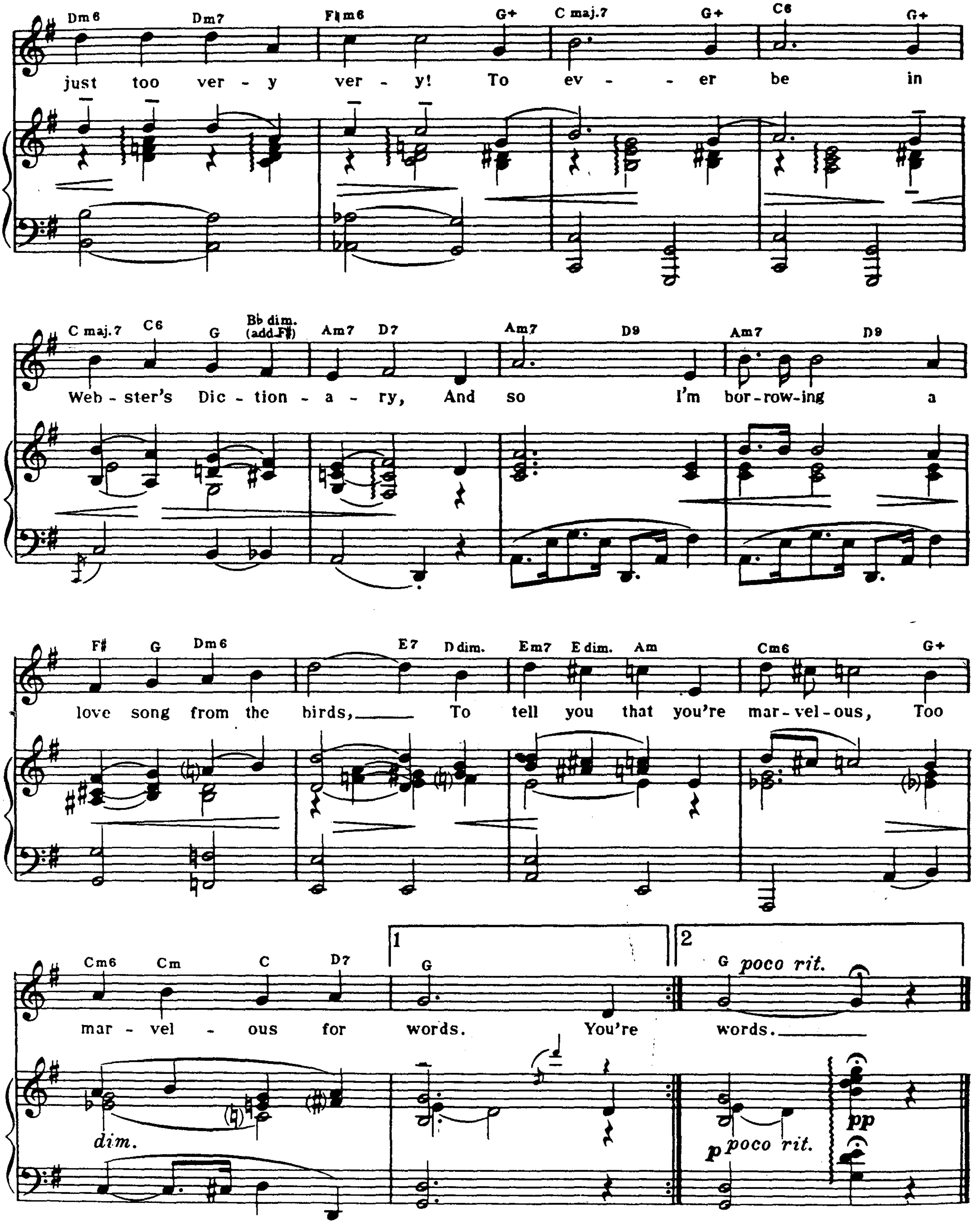
Too Marvelous For Words

Lyric by
JOHNNY MERCER

Music by
RICHARD A. WHITING




Am7 D9 F♯ G C9-5 C9 G
words, Like glo - ri - ous, glam - our - ous and that old stand - by,
F♯ G Am7 D9 Am7 D9
am - or - ous, It's all too won - der - ful, I'll
Am7 D9 Am7 D9 F♯ G F♯ G G6 Em6 (add F♯)
nev - er find the words, That say e - nough, tell e - nough, I
B C♯m7 F♯9 B Dm7 F♮ Dm6
mean, they just aren't swell e - nough, You're much too much, And
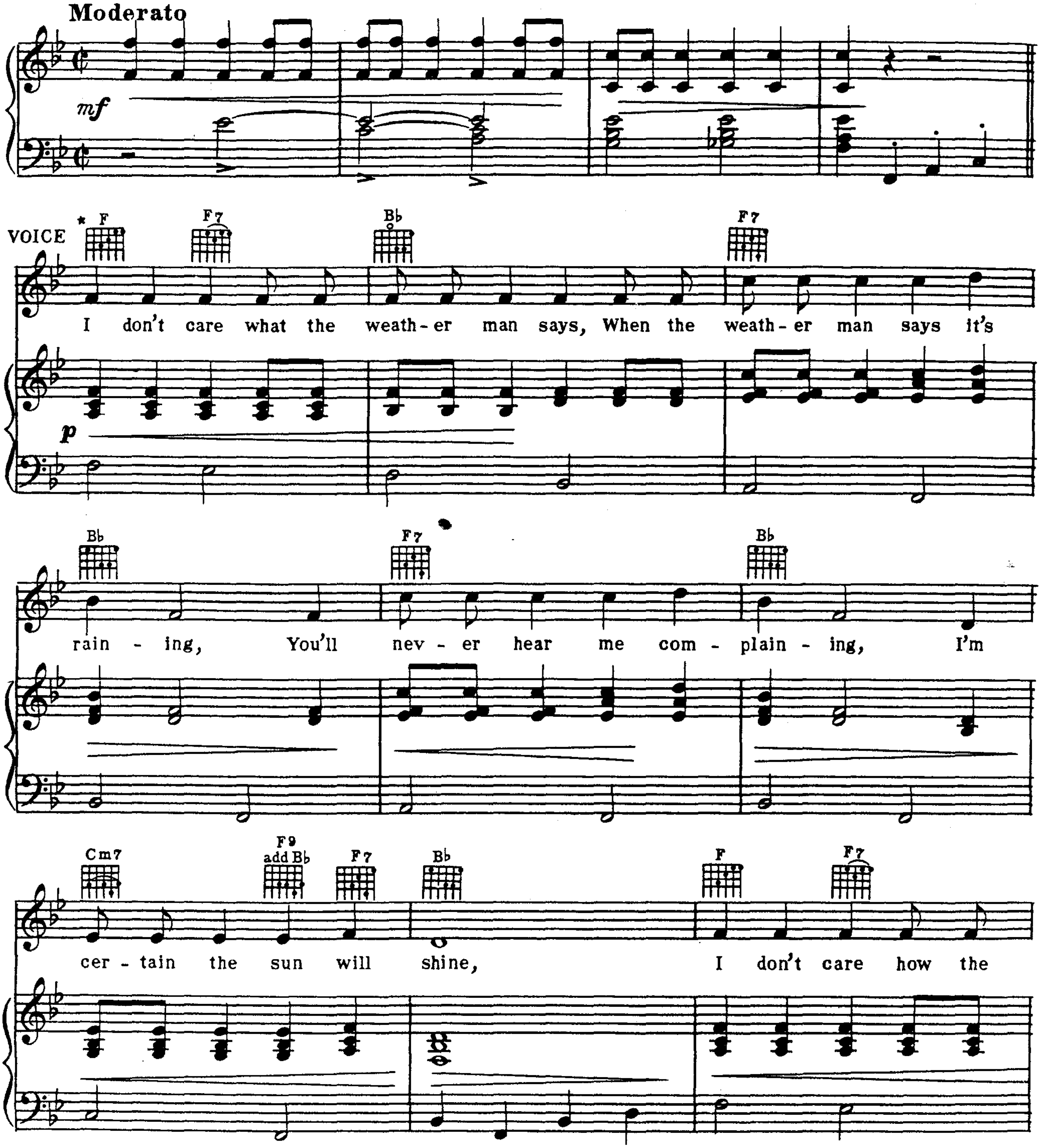

Dm6 Dm7 F♮m6 G+ C maj.7 G+ C6 G+
just too ver - y ver - y! To ev - - er be in
C maj.7 C6 G B♭ dim. (add F♯) Am7 D7 Am7 D9 Am7 D9
Web - ster's Dic - tion - a - ry, And so I'm bor - row - ing a
F♯ G Dm6 E7 D dim. Em7 E dim. Am Cm6 G+
love song from the birds, To tell you that you're mar - vel - ous, Too
Cm6 Cm C D7 G G
mar - vel - ous for words. You're words.
1
2
poco rit.
dim.
p poco rit.
pp

Jeepers Creepers
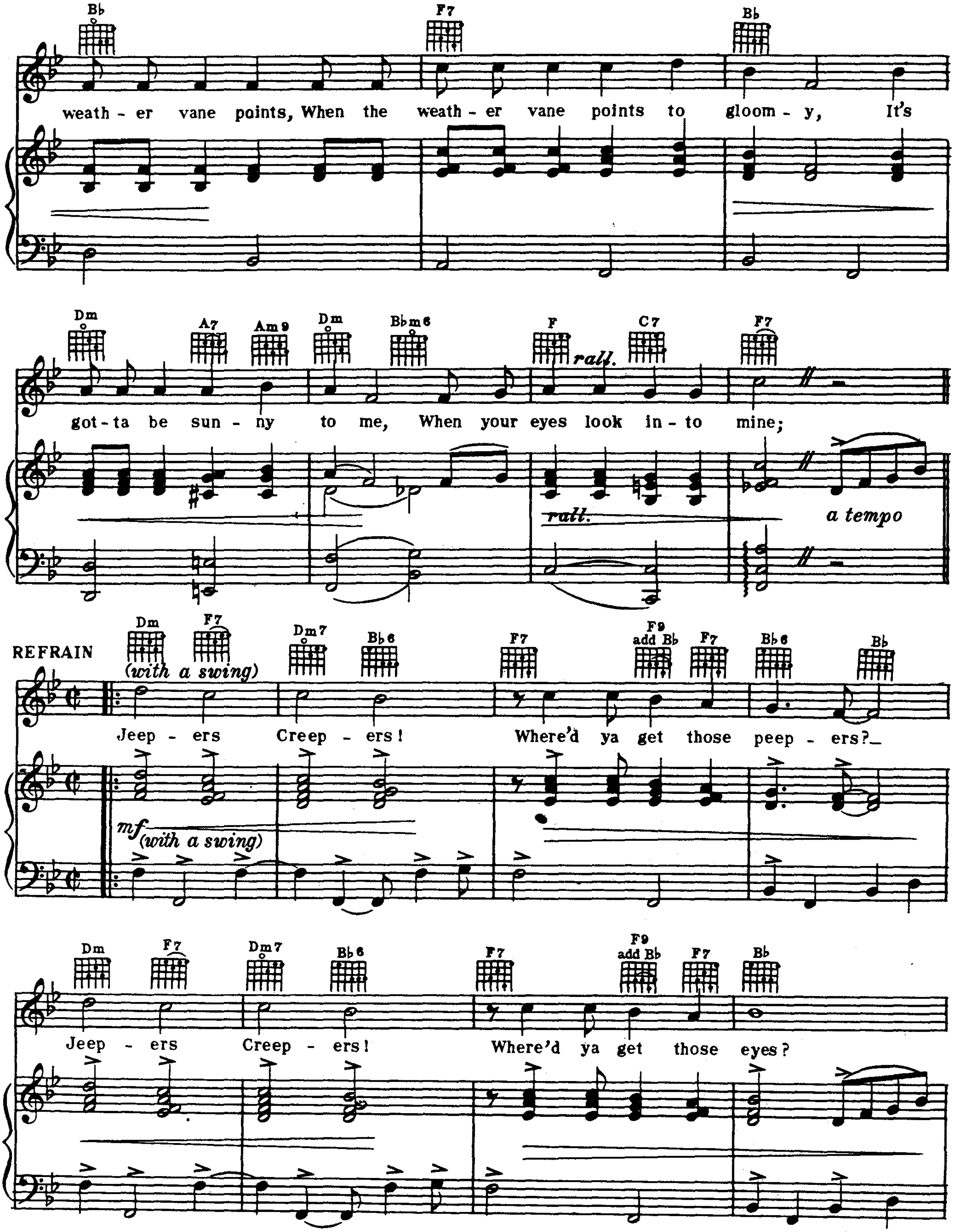
From the First National Picture "GOING PLACES"

Lyric by
JOHNNY MERCER, *A.S.C.A.P.*
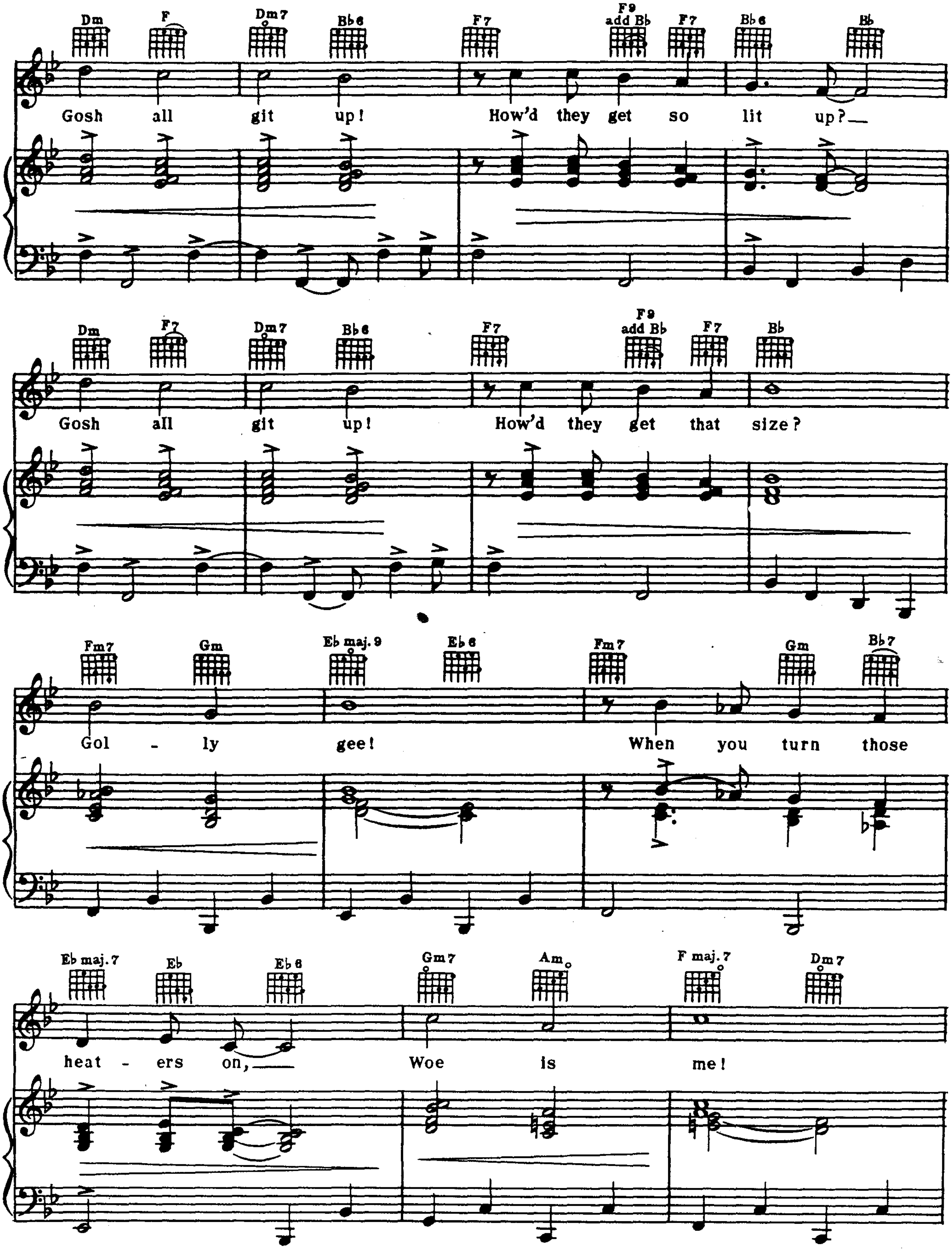
Music by
HARRY WARREN, *A.S.C.A.P.*
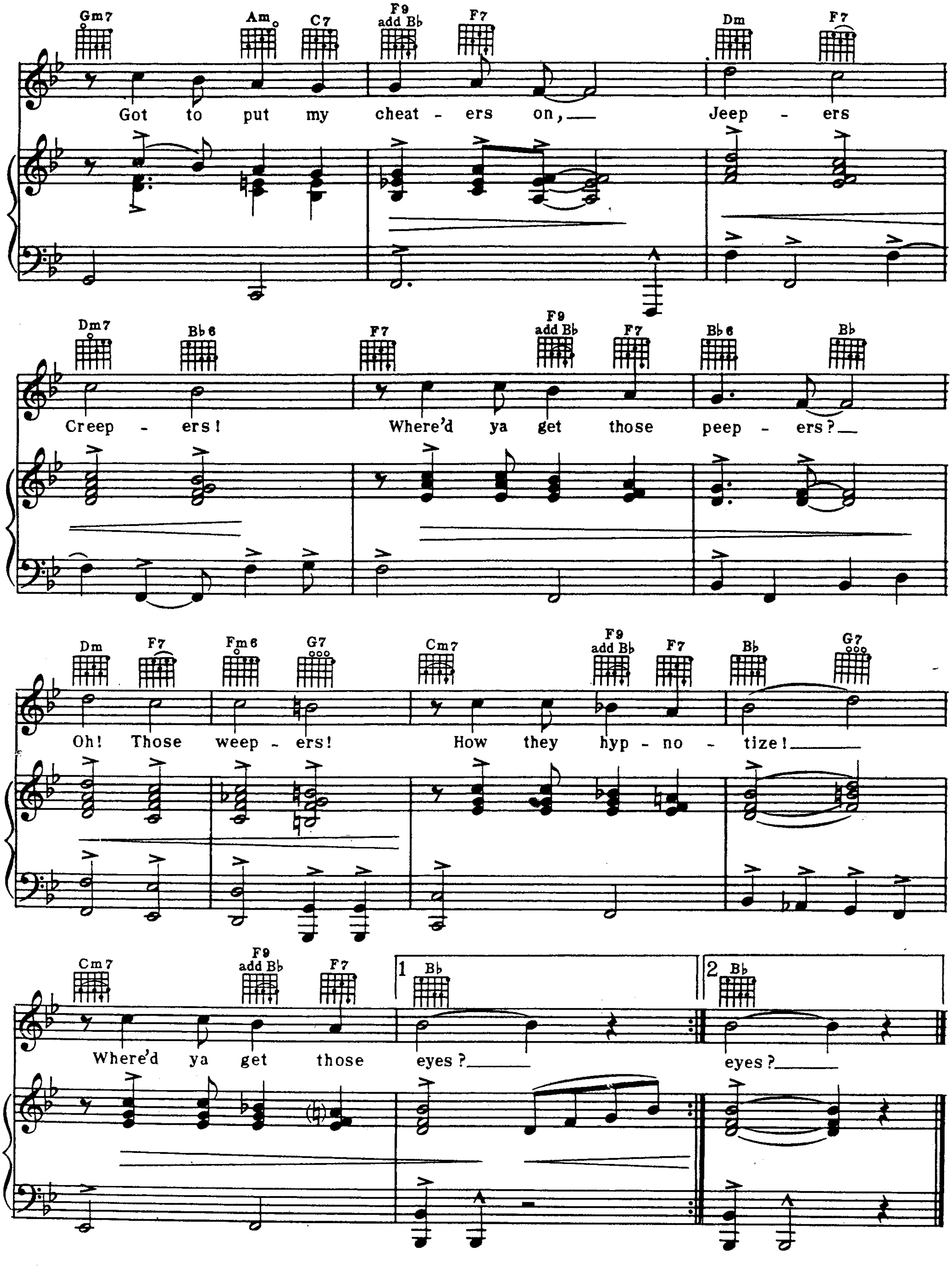


* *Diagrams for Guitar, Symbols for Ukulele and Banjo*



B♭ F7 B♭
weath - er vane points, When the weath - er vane points to gloom - y, It's
Dm A7 Am9 Dm B♭m6 F C7 F7
rall.
got - ta be sun - ny to me, When your eyes look in - to mine;
rall.
a tempo
REFRAIN
Dm F7 Dm7 B♭6 F7 F9 add B♭ F7 B♭6 B♭
(with a swing)
Jeep - ers Creep - ers! Where'd ya get those peep - ers?
mf (with a swing)
Dm F7 Dm7 B♭6 F7 F9 add B♭ F7 B♭
Jeep - ers Creep - ers! Where'd ya get those eyes?
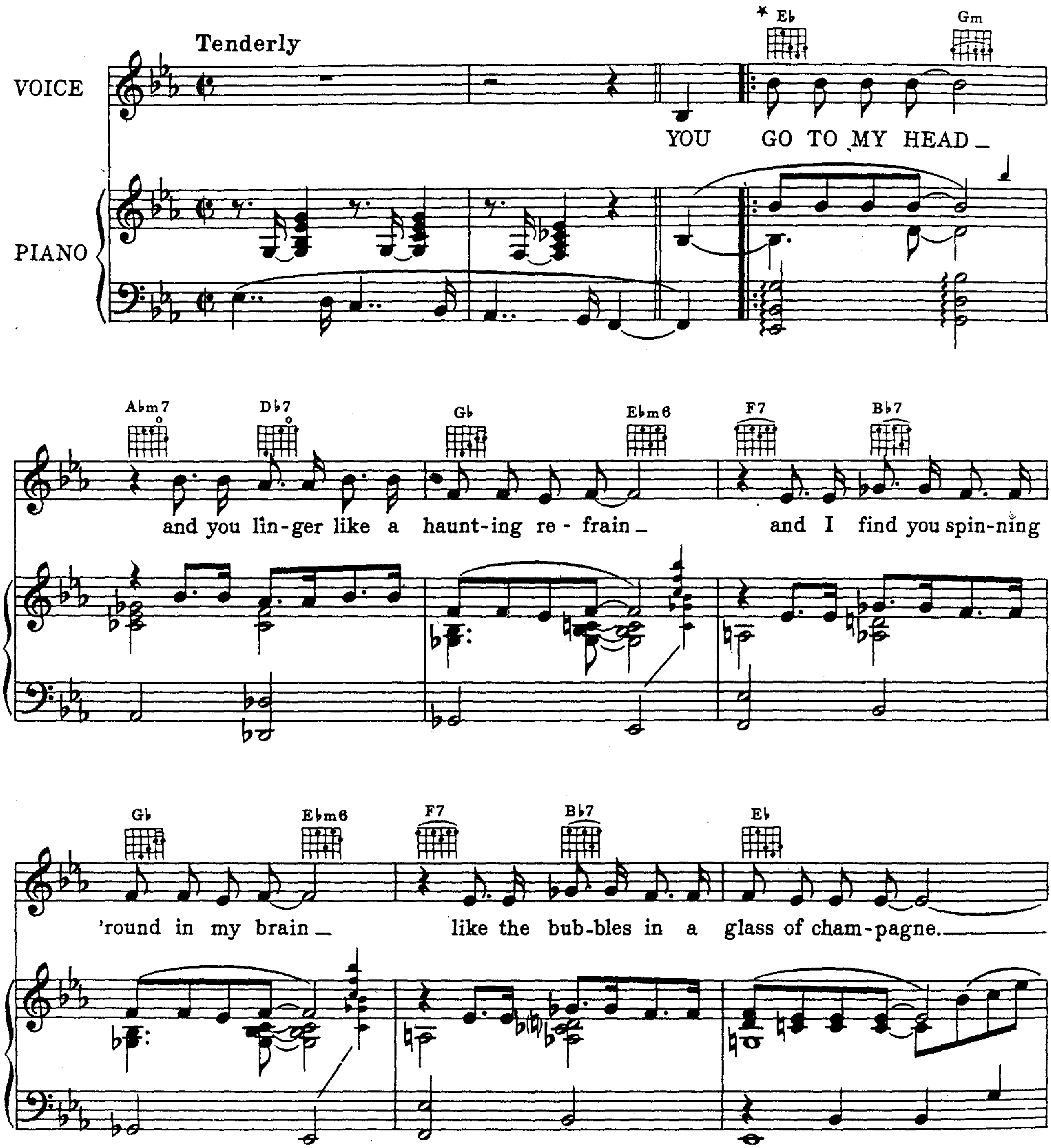


Dm F Dm7 Bb6 F7 F9 add Bb F7 Bb6 Bb
Gosh all git up! How'd they get so lit up?
Dm F7 Dm7 Bb6 F7 F9 add Bb F7 Bb
Gosh all git up! How'd they get that size?
Fm7 Gm Eb maj. 9 Eb6 Fm7 Gm Bb7
Gol - ly gee! When you turn those
Eb maj. 7 Eb Eb6 Gm7 Am F maj. 7 Dm7
heat - ers on, Woe is me!


Gm7 Am C7 F9 add B♭ F7 Dm F7
Got to put my cheat - ers on, Jeep - ers
Dm7 B♭6 F7 F9 add B♭ F7 B♭6 B♭
Creep - ers! Where'd ya get those peep - ers?
Dm F7 Fm6 G7 Cm7 F9 add B♭ F7 B♭ G7
Oh! Those weep - ers! How they hyp - no - tize!
Cm7 F9 add B♭ F7 1 B♭ 2 B♭
Where'd ya get those eyes? eyes?
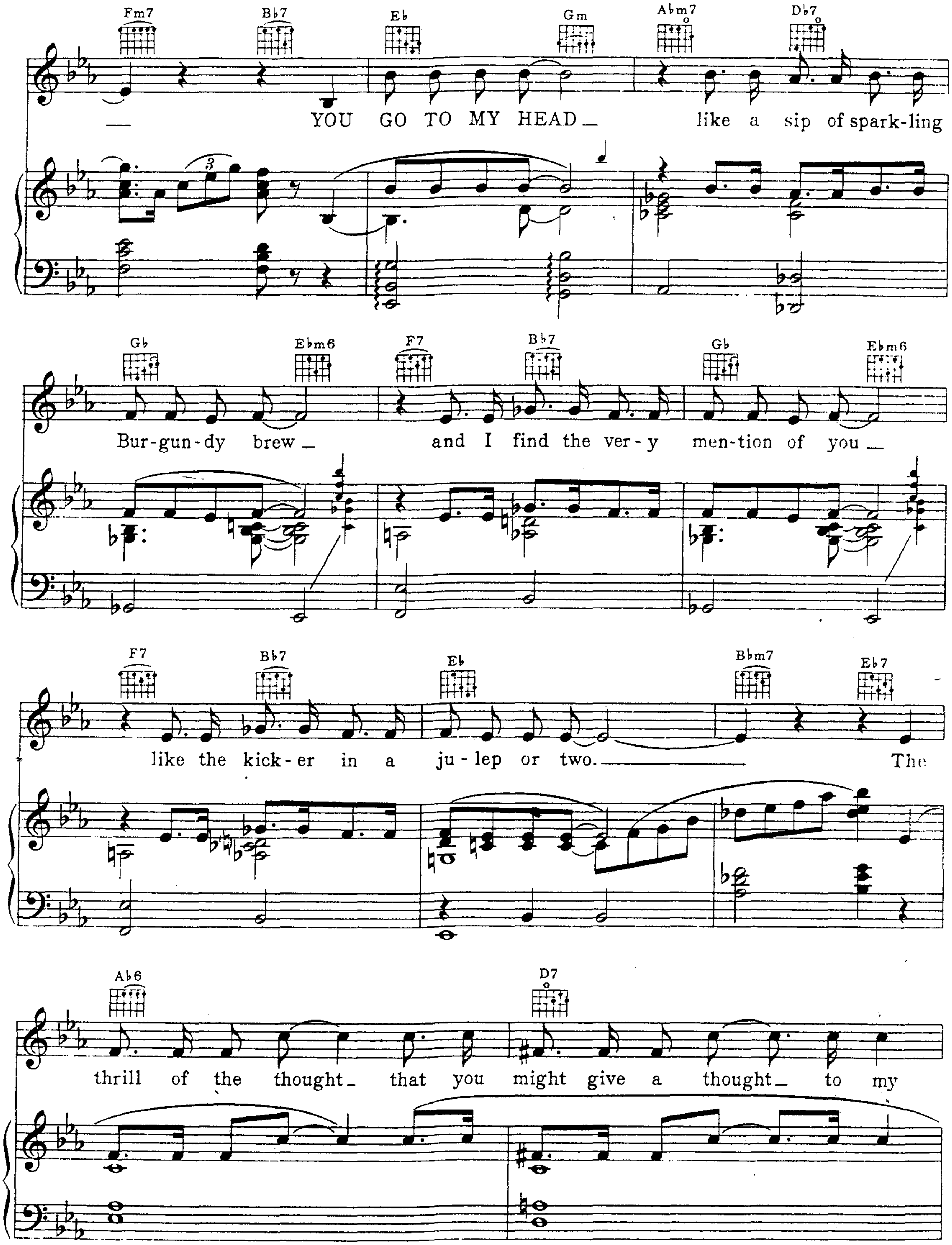
You Go To My Head
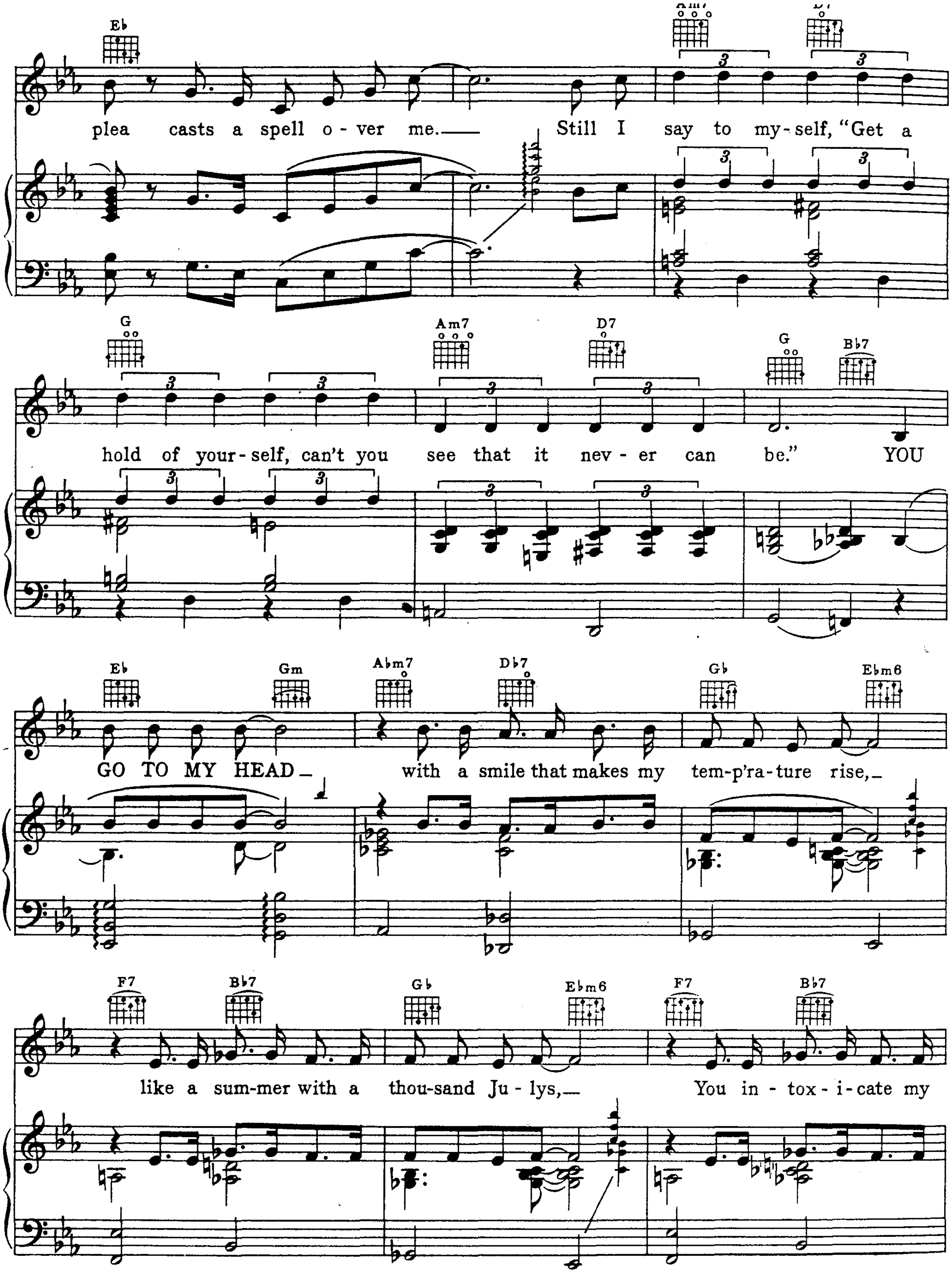
Lyric by
HAVEN GILLESPIE
A.S.C.A.P.
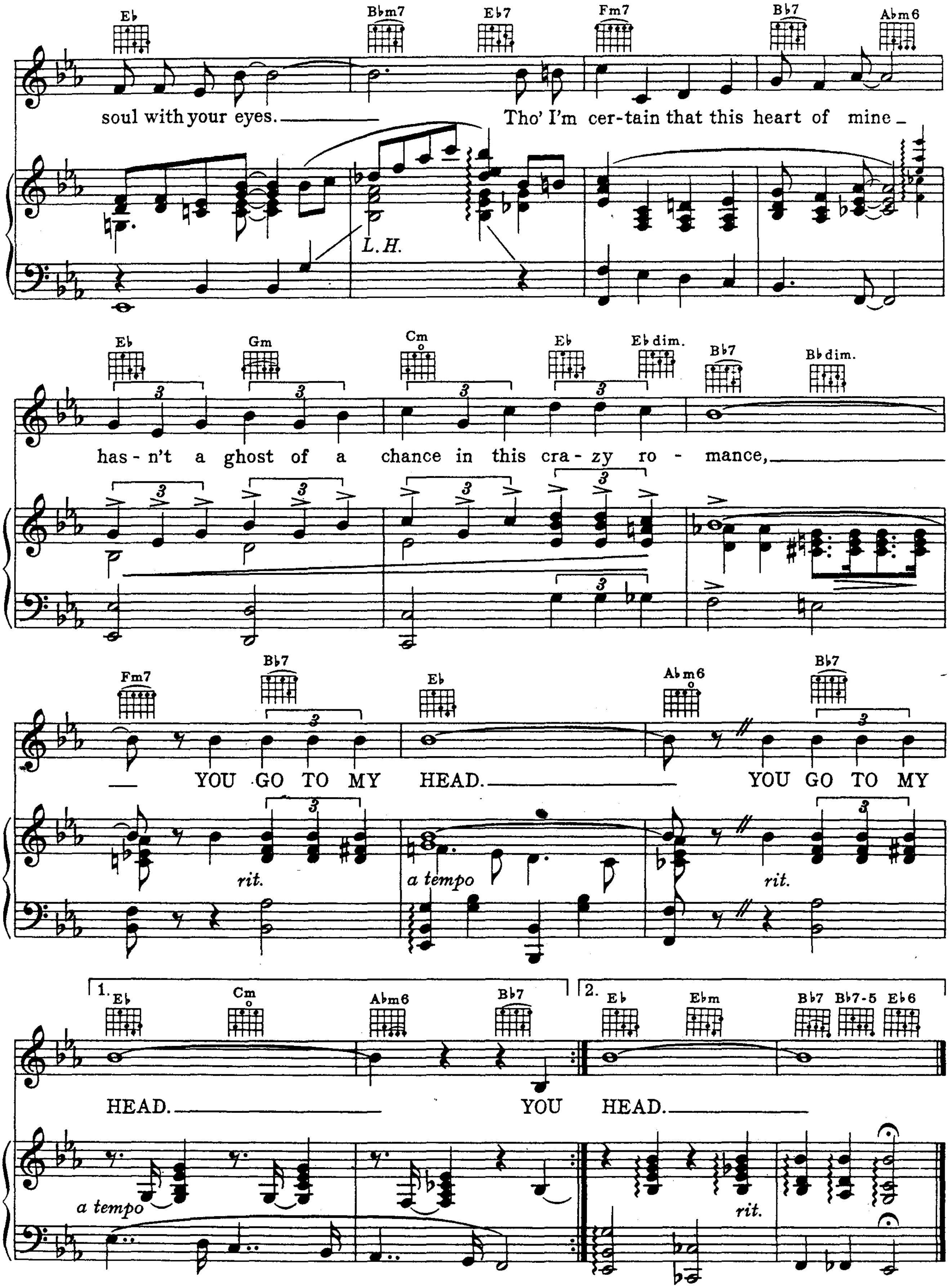
Music by
J. FRED COOTS
A. S. C. A. P.



*Diagrams for Guitar, Symbols for Ukulele and Banjo


Fm7 Bb7 Eb Gm Abm7 Db7
YOU GO TO MY HEAD like a sip of spark-ling
Gb Ebm6 F7 Bb7 Gb Ebm6
Bur-gun-dy brew and I find the ver-y men-tion of you
F7 Bb7 Eb Bbm7 Eb7
like the kick-er in a ju-lep or two. The
Ab6 D7
thrill of the thought that you might give a thought to my


Eb
Am7
D7
plea casts a spell o - ver me. Still I say to my - self, "Get a
G
Am7
D7
G
Bb7
hold of your - self, can't you see that it nev - er can be." YOU
Eb
Gm
Abm7
Db7
Gb
Ebm6
GO TO MY HEAD with a smile that makes my tem - p'ra - ture rise,
F7
Bb7
Gb
Ebm6
F7
Bb7
like a sum - mer with a thou - sand Ju - lys, You in - tox - i - cate my
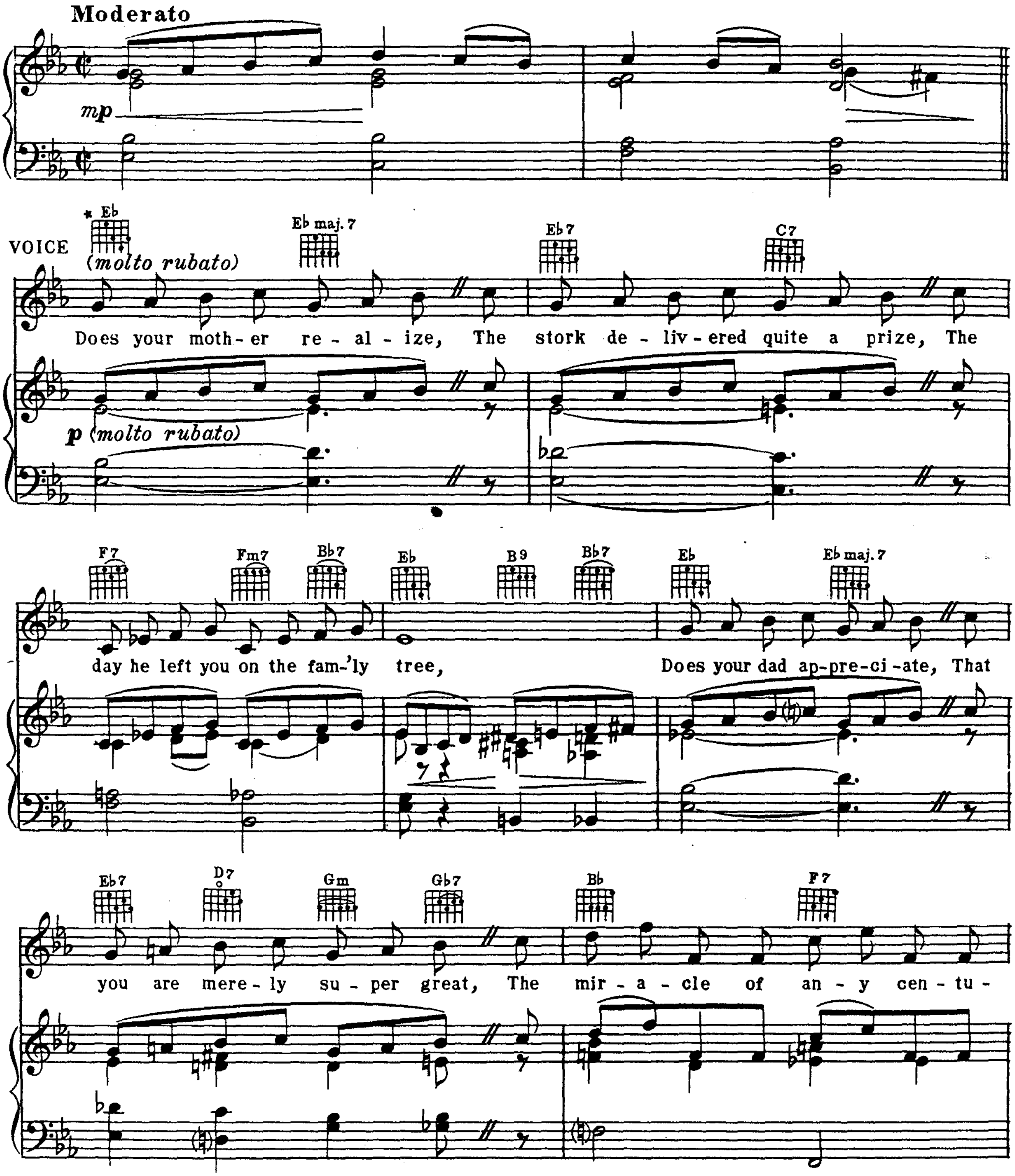

Eb Bbm7 Eb7 Fm7 Bb7 Abm6
soul with your eyes. Tho' I'm cer-tain that this heart of mine
L.H.
Eb Gm Cm Eb Eb dim. Bb7 Bb dim.
has-n't a ghost of a chance in this cra-zy ro-mance,
Fm7 Bb7 Eb Abm6 Bb7
YOU GO TO MY HEAD. YOU GO TO MY
rit.
a tempo
rit.
1. Eb Cm Abm6 Bb7
2. Eb Ebm Bb7 Bb7-5 Eb6
HEAD. YOU HEAD.
a tempo
rit.

You Must Have Been A Beautiful Baby
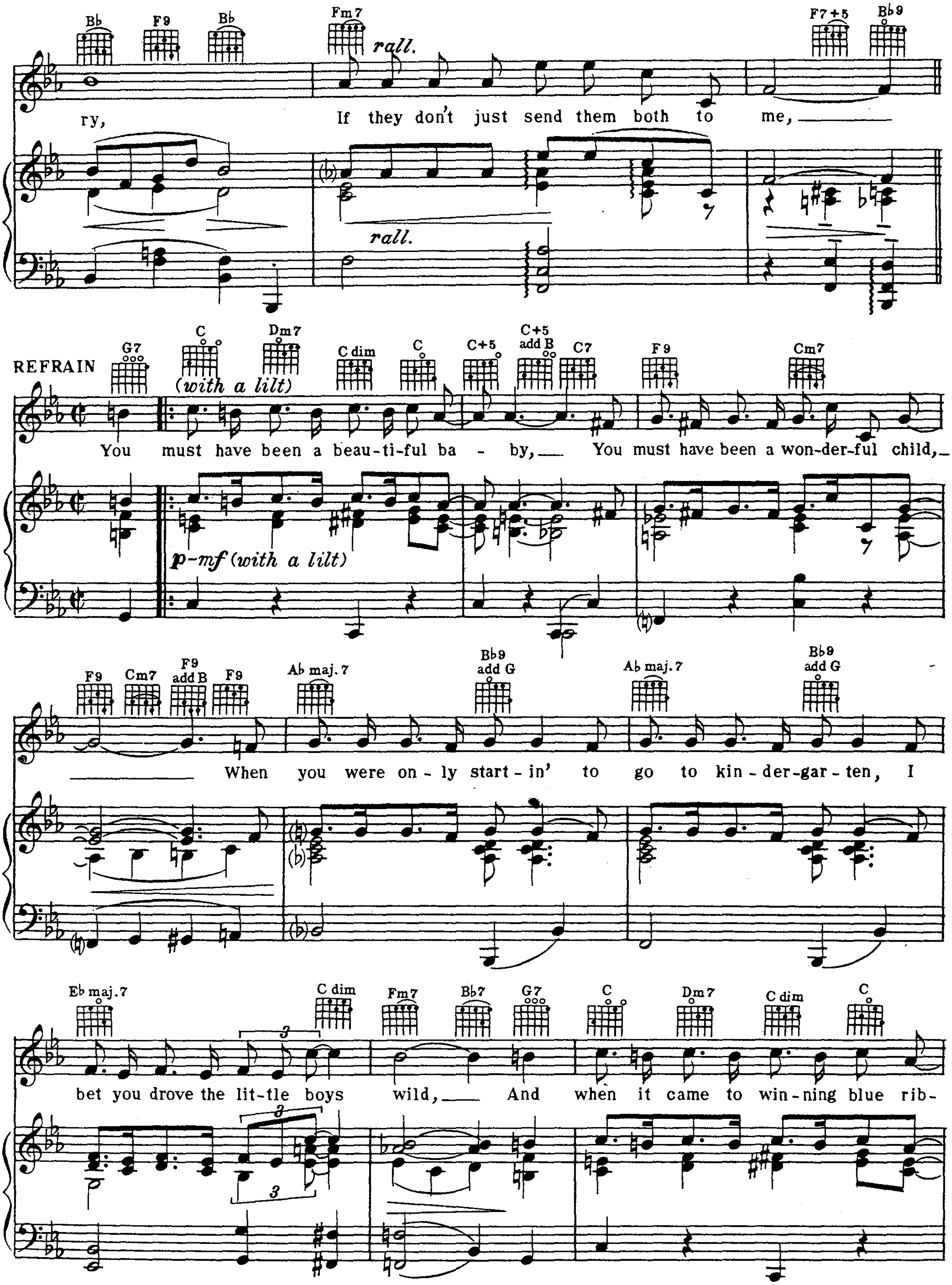
From the Warner Bros. Picture
"HARD TO GET"
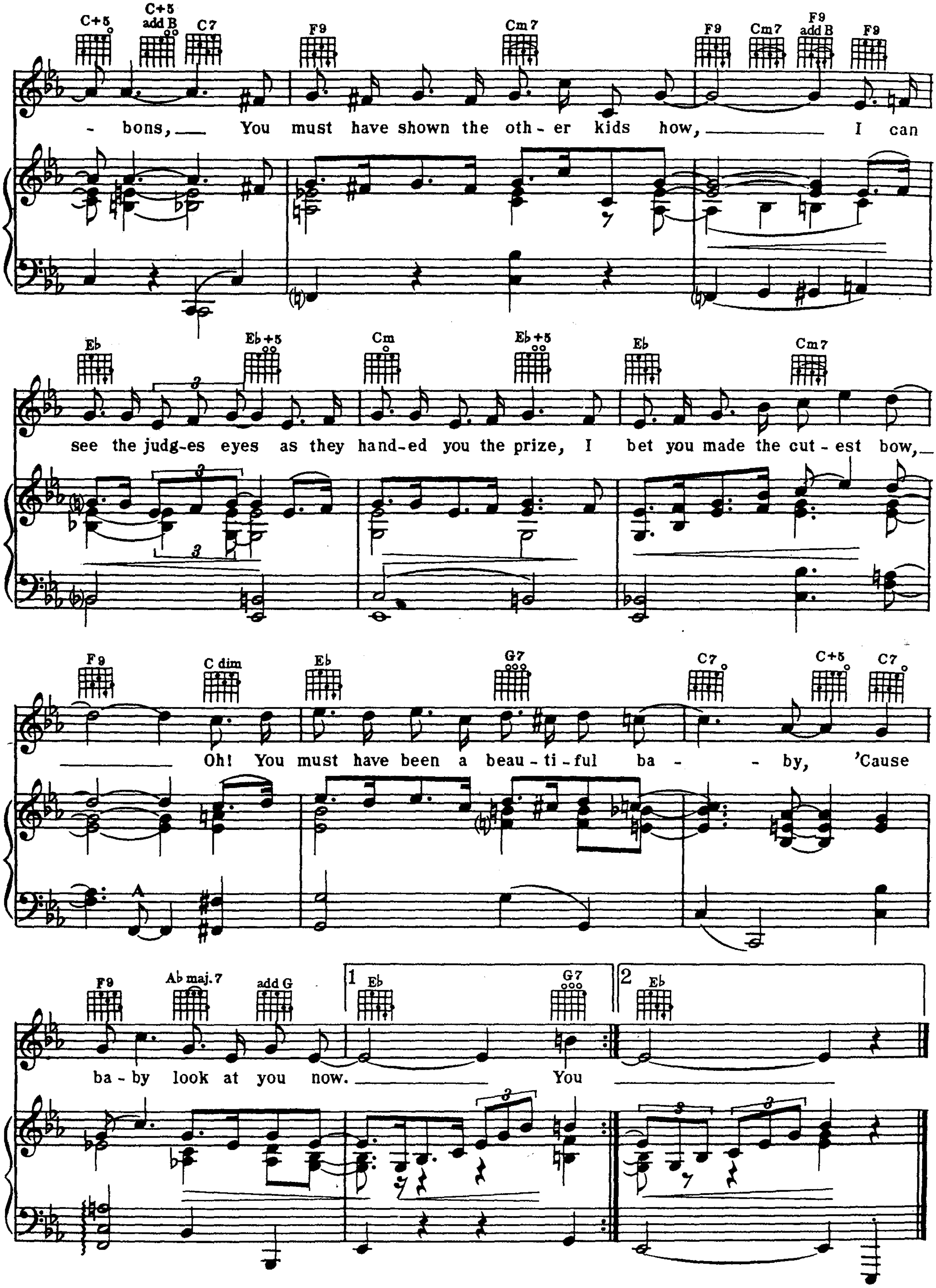
Lyric by
JOHNNY MERCER, *A.S.C.A.P.*

Music by
HARRY WARREN, *A.S.C.A.P.*



* *Diagrams for Guitar, Symbols for Ukulele and Banjo*
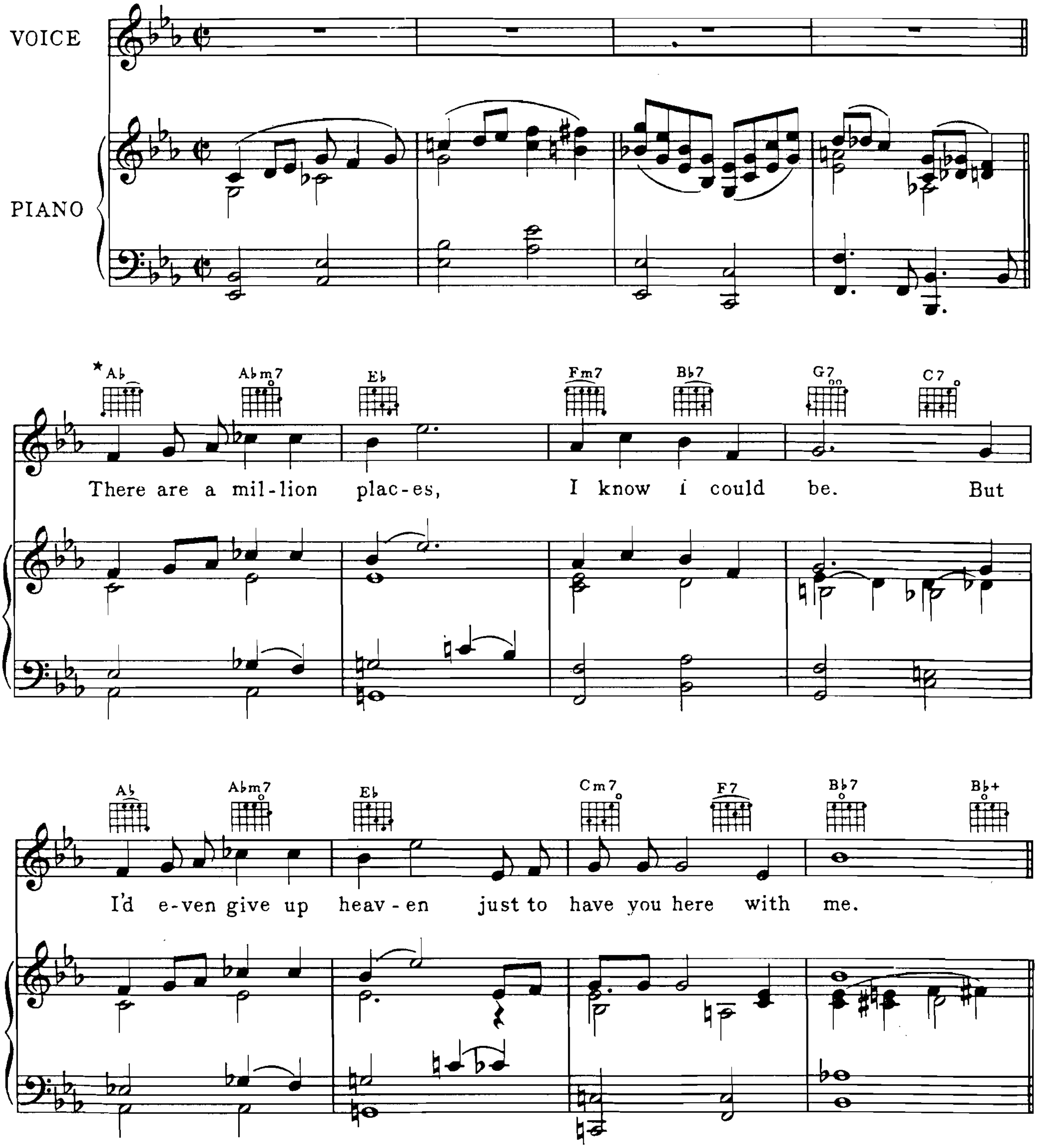

Bb F9 Bb Fm7 F7+5 Bb9
rall.
ry, If they don't just send them both to me,
rall.
REFRAIN
G7 C Dm7 C dim C C+5 C+5 add B C7 F9 Cm7
(with a lilt)
You must have been a beau-ti-ful ba - by, You must have been a won-der-ful child,
p-mf (with a lilt)
F9 Cm7 F9 add B F9 Ab maj. 7 Bb9 add G Ab maj. 7 Bb9 add G
When you were on - ly start - in' to go to kin - der-gar - ten, I
Eb maj. 7 C dim Fm7 Bb7 G7 C Dm7 C dim C
bet you drove the lit-tle boys wild, And when it came to win-ning blue rib-


C+5
C+5 add B
C7
F9
Cm7
F9
Cm7
F9 add B
F9
- bons, You must have shown the oth - er kids how, I can
Eb
Eb+5
Cm
Eb+5
Eb
Cm7
see the judg - es eyes as they hand - ed you the prize, I bet you made the cut - est bow,
F9
C dim
Eb
G7
C7
C+5
C7
A
Oh! You must have been a beau - ti - ful ba - - by, 'Cause
F9
Ab maj. 7
add G
1
Eb
G7
2
Eb
ba - by look at you now. You
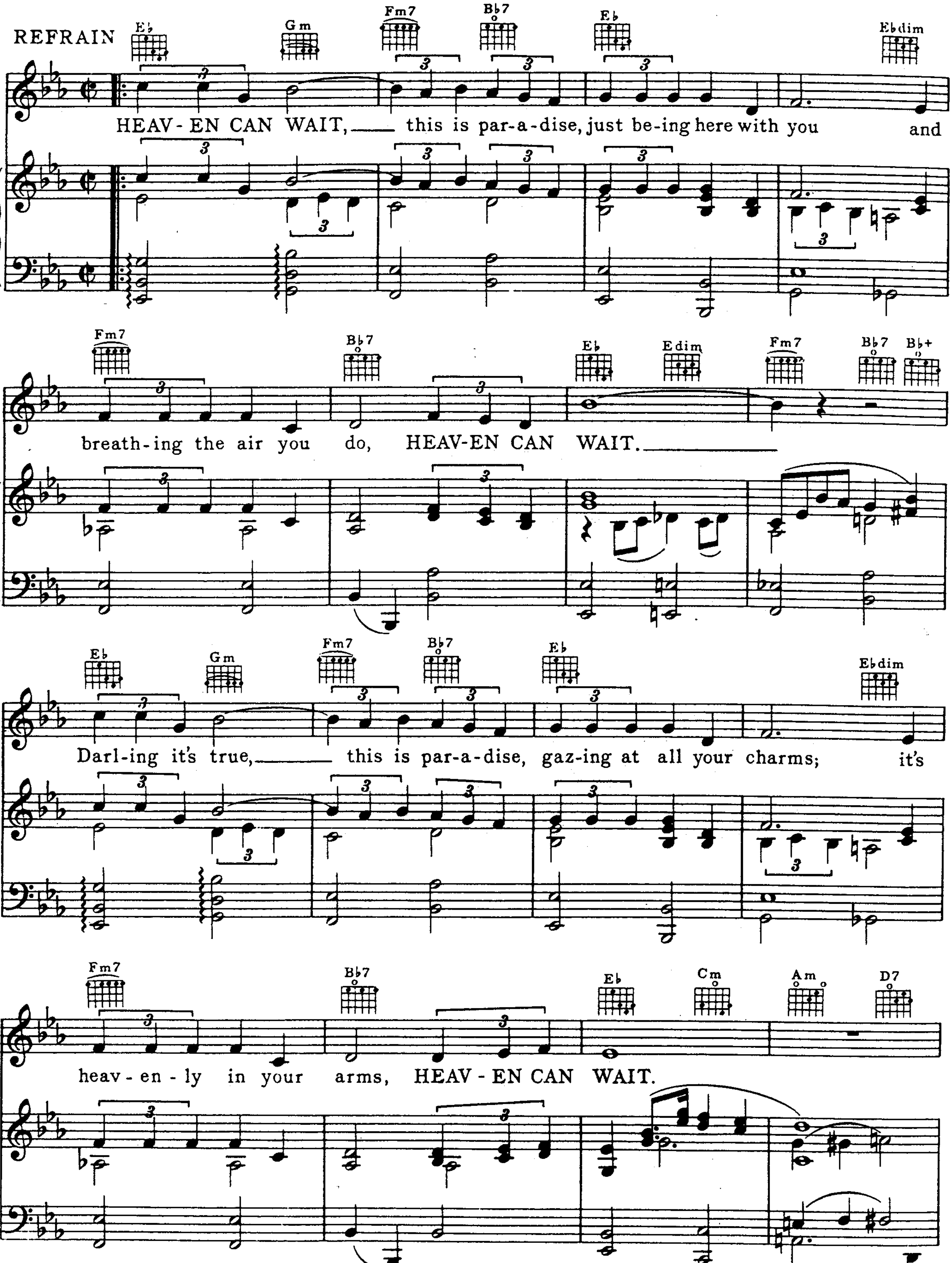
Heaven Can Wait
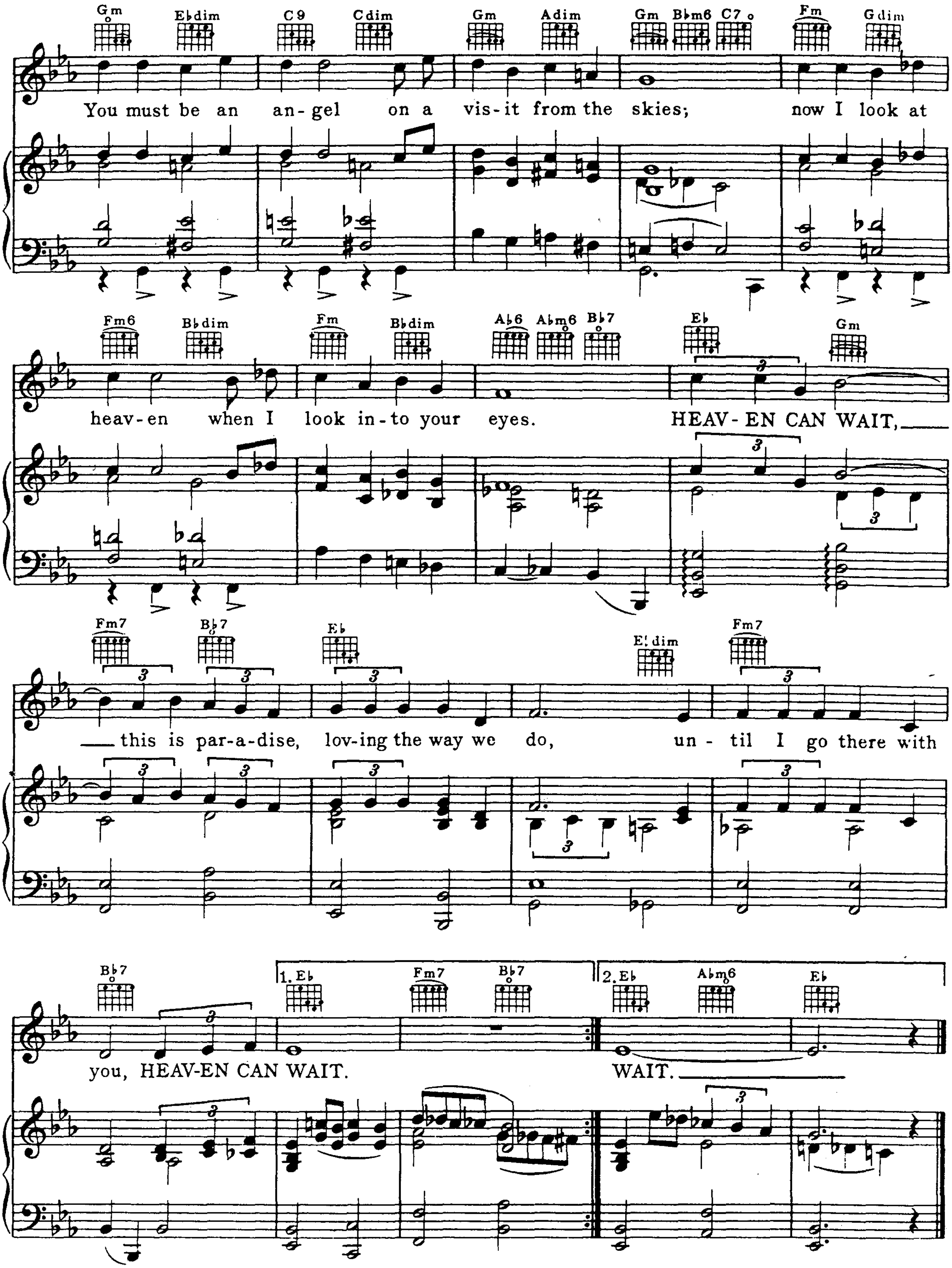
Lyric by
EDDIE DE LANGE
A. S. C. A. P.

Music by
JIMMY VAN HEUSEN
A. S. C. A. P.



*Diagrams for Guitar, Symbols for Ukulele and Banjo


REFRAIN
Eb Gm Fm7 Bb7 Eb Ebdim
HEAV-EN CAN WAIT, this is par-a-dise, just be-ing here with you and
Fm7 Bb7 Eb Edim Fm7 Bb7 Bb+
breath-ing the air you do, HEAV-EN CAN WAIT.
Eb Gm Fm7 Bb7 Eb Ebdim
Darl-ing it's true, this is par-a-dise, gaz-ing at all your charms; it's
Fm7 Bb7 Eb Cm Am D7
heav-en-ly in your arms, HEAV-EN CAN WAIT.


Gm Eb dim C9 Cdim Gm Adim Gm Bbm6 C7 Fm Gdim
You must be an an-gel on a vis-it from the skies; now I look at
Fm6 Bb dim Fm Bb dim Ab6 Abm6 Bb7 Eb Gm
heav-en when I look in-to your eyes. HEAV-EN CAN WAIT,
Fm7 Bb7 Eb Eb dim Fm7
this is par-a-dise, lov-ing the way we do, un-til I go there with
Bb7 1. Eb Fm7 Bb7 2. Eb Abm6 Eb
you, HEAV-EN CAN WAIT. WAIT.

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CHORUS LINE INDEX

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INDEX OF COMPOSERS AND LYRICISTS

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Cole Porter
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